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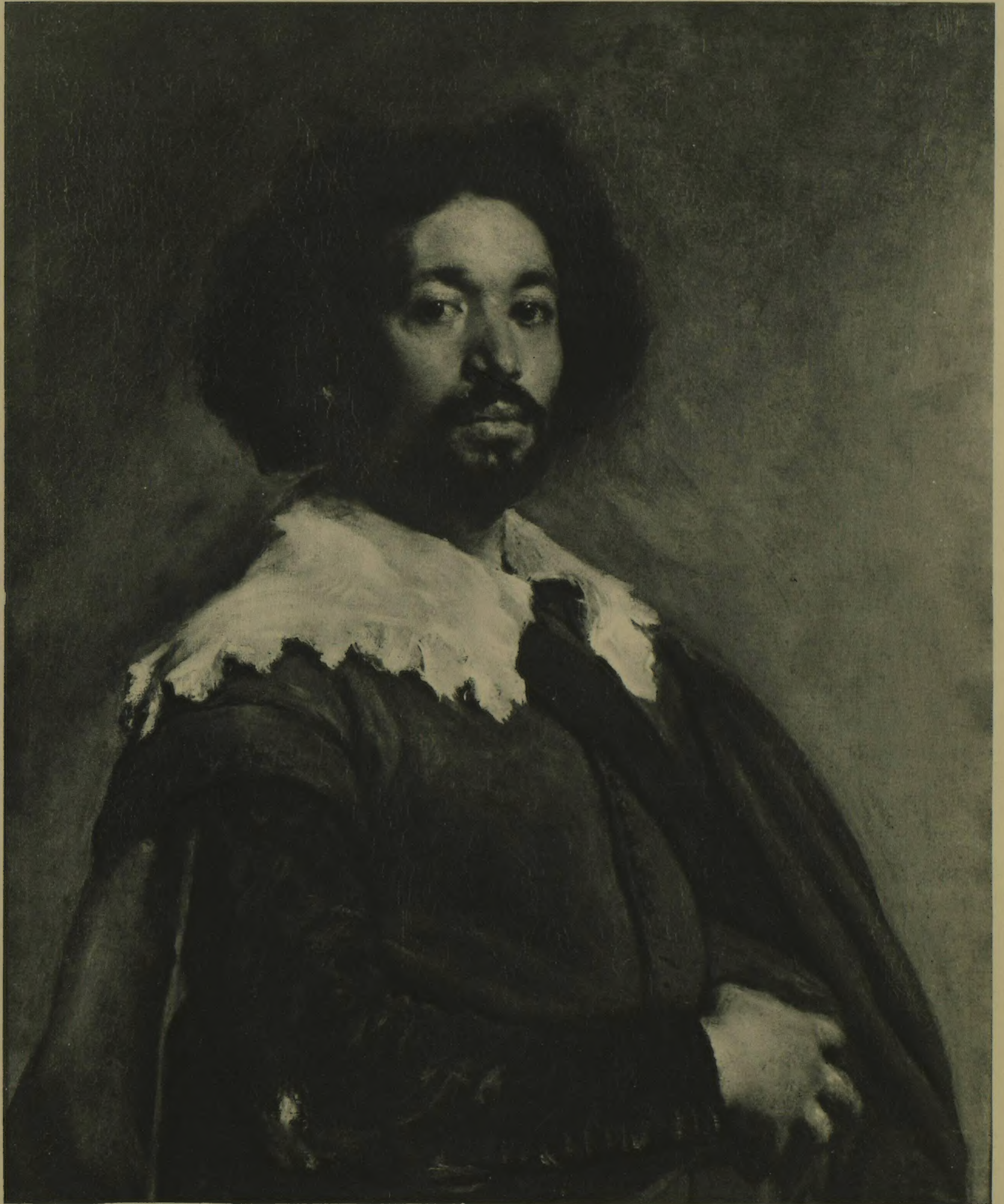
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SATURDAY, JANUARY 1, 1938.



**SEVENTEENTH-CENTURY ART AT THE ROYAL ACADEMY: "JUAN DE PAREJA", BY VELASQUEZ—A PORTRAIT OF HIS MULATTO SERVANT WHO HIMSELF BECAME AN ARTIST, HIS TALENTS BEING DISCOVERED BY RUBENS.**

The Exhibition of 17th Century Art in Europe, to be held at Burlington House from next Monday, January 3, to March 12, will be the first Royal Academy winter show devoted exclusively to one period. Most of the European schools will be represented in this magnificent exhibition, which contains, mainly, pictures from the chief British collections, with a few from abroad. The King has lent a number of works from Buckingham Palace and

Windsor Castle. Regarding the above picture, the story goes that Rubens, visiting Velasquez in Madrid, and looking through a portfolio, picked up a drawing and asked who did it. Velasquez replied that it was not his work. "Whoever made it," said Rubens, "will become a great master." Velasquez summoned his mulatto servant, Pareja, and asked who brought the drawing. Pareja confessed he drew it himself and hid it among his master's work.

LENT TO THE EXHIBITION BY THE EARL OF RADNOR. (COPYRIGHT RESERVED.)





By ARTHUR BRYANT.

NEW YEAR is the season for hopes and resolutions. In the course of the ensuing months most of the former come to naught and most of the latter are broken. This in no way discourages us from making fresh ones: it would not be New Year's Day were it otherwise. Hope springs eternal in the human breast and resolutions, equally sanguine and improbable, form as eternally on human lips. A year ago I wrote on this page about New Year's hopes: this year I had best deal with resolutions.

Still, on the whole, Pepys was a good deal more successful with his resolutions than most men. He rose to be Secretary of the Admiralty, President of the Royal Society, Master of Trinity House, and to receive a special Diploma from the University of Oxford. Such honours were certainly not unconnected with his exceptional ability to abide by his own resolutions. Most of us never achieve these splendid things. Far more characteristic of the aggregate man was Pepys' fellow-diarist, Thomas Turner, the storekeeper of

make our lives sublime, even though few of us make much of a hand at doing so. Our own share of their virtue may not amount to much more than the attempt to emulate them, but it is, at any rate, something to have tried.

It is like putting one's name down for a ticket in a popular sweepstake. One has done one's best, and there is just a chance—a small chance and a big hope—that one may be triumphant. Some human beings, after all, have done so. What about John Wesley, for instance, who at seventy-seven, after half a century of keeping a diary and meticulously observing the good resolutions recorded in it, was able to attribute his good health to his carefully kept habits of "constantly rising at 4 for above 50 years," "generally preaching at 5 in the morning, one of the most healthy exercises in the world," and "never travelling" (in his Master's cause) "less by sea or land, than 4500 miles in a year." Even if such resolution victoriously maintained makes one despair of oneself, it is at least a



AT THE SEVENTEENTH-CENTURY ART EXHIBITION AT THE ROYAL ACADEMY: "GYPSIES REMOVING"; BY CALLOT.—(Lent by Lord Northbrook. Copyright reserved.)

Mr. Pepys, that everyday human philosopher, whenever hopes proved themselves liars and his lapses from moral integrity were punished in the ordinary course of nature, was in the habit of abandoning sanguinary expectations and falling back on good resolutions. Whenever he saw his savings shrinking unduly, or his stock at the office falling, he would register a vow not to drink wine nor kiss another pretty woman nor to visit the theatre until a certain date, or until his affairs were in better order. Being a man of strong will and character, he generally found that his doing so brought about the results he desired. Once more his savings and his credit took an upward turn. And, his resolutions being always prudently limited, he was generally able to return to his old pleasures and failings with renewed gusto as soon as the period of self-imposed restraint was passed. Few men, even in this country, can have succeeded so well in making the best of both worlds.

Of course, being human, Pepys was not always successful in his resolutions. And even when, as so often they did, they achieved their purpose, they were seldom kept flawlessly. He made much use of an ingenious method of evasion, though whether he intended it to deceive himself (it was so naïve, it could scarcely be expected to do so) or only the Deity is never quite clear. Thus, after registering a vow not to spend any more money on the playhouse till midsummer, he would, on suitable occasion and temptation, advance money to a friend to purchase him a seat. And in much the same spirit he records of a visit to the Guildhall: "We went into the Buttery and there stayed and talked and went in the Hall again, and there wine was offered, and they drank, I only taking some hypocras, which do not break my vow, it being, to the best of my judgment, only a mixed compound drink and not any wine. If I am mistaken, God forgive me! but I do hope and think I am not." Which is rather as though a man to-day who had taken the pledge were cheerfully to mix himself a cocktail. In rather the same way I believe that in certain parts of the Principality, total abstainers regard port as a non-alcoholic beverage. It is these little idiosyncrasies—swift sallies, as it were, from the citadel of virtuous integrity into the rich plains of unrighteous behaviour—that make human beings so interesting to the philosopher and, though a little ridiculous, so lovable.

East Hoathly, Sussex. Each year this good man made his solemn vows to rise early, to be abstemious in diet, moderate in drinking, and invariably in bed by ten. Yet with what a fatal and long-practised facility he broke them. And with what a whole-hearted respect for virtue he deplored his lapses. "We drank a bowl of punch and two mugs of bumboo and I came home in liquor. Oh with what horrors does it fill my heart to think I should be guilty of doing so and on a Sunday too! Let me once more endeavour never, no never, to be guilty of the same again." Yet, of course, he was.

Indeed, when one comes to think of it, a good resolution with most men seems to amount, as a rule, to very little more than a pious aspiration. It is merely another kind of hope, only a hope applied to one's own future conduct rather than to that of other people. Mr. Micawber was a great hoper: he was also, it will be recalled, a great resolver. His hopes referred to what he wished others to do for him: his resolutions to what he wished to do for himself. In either case, something out of the ordinary course would turn up. Of course, it never did; at least, not till his migration to the Antipodes, where his character, like his fortunes, underwent so strange and unlikely a transformation. Perhaps if we went there, we also should have a better chance of fulfilling the bold and honourable resolutions we make this day!

All this is rather disquieting, and on the whole it seems better not to think too much about it, otherwise we should make no vows at all, and New Year's Day would lose half its meaning. Lives of great men, as Longfellow observed, all remind us we can



AT THE SEVENTEENTH-CENTURY ART EXHIBITION: "A YOUNG CAVALIER"; BY RIZI. (Lent by Sir H. Cook, Bart. Copyright reserved.)

restorative of one's faith in human nature. We may be as little of a John Wesley as we are of the kind of Stoic hero who breaks the Serpentine ice on Christmas Day for his early morning bathe, but we can at least take comfort from the thought that we belong to the same species. Humanity is not all failure, and New Year's Day, for all its unkept resolves, reminds us of the fact.



## 17TH-CENTURY ART AT THE R.A.: SUBJECTS WITH BRITISH CONNECTIONS.

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"THE RIVER FROM ABOVE GREENWICH": A SEVENTEENTH-CENTURY LANDSCAPE NEAR THE PRESENT HOME OF THE NATIONAL MARITIME MUSEUM—ENGLISH SCHOOL (POSSIBLY AN EXPERIMENT IN PAINTING IN OILS BY W. HOLLAR).—[Lent by Captain Bruce S. Ingram.]



"EDWARD SACKVILLE, EARL OF DORSET"; BY DANIEL MYTENS THE ELDER (1590-1656). (Lent by the Countess of Suffolk and Berkshire.)



"THE COUNTESS OF PEMBROKE"; BY PAULUS VAN SOMER (1576-1621). (Lent by the Rt. Hon. Sir Felix Cassel.)



"RICHARD SACKVILLE, EARL OF DORSET"; BY DANIEL MYTENS THE ELDER (1590-1656). (Lent by the Countess of Suffolk and Berkshire.)



"GROUP OF PERSONS IN LANDSCAPE"; BY SIR PETER LELY (1618-1680), COURT PAINTER TO CHARLES II. (Lent by Sir Edmund Davis.)

SIR NATHANIEL J. BACON of Culford, whose self-portrait is here reproduced, was a distinguished amateur artist. Bénézit's "Dictionary of Painters" states that he was born in 1585 and died in 1627, but mentions that some biographers give 1547 for his birth and 1616 for his death. Family tradition attributes to him two portraits preserved at Gorhambury and a picture entitled "The Cook."



"PORTRAIT OF THE PAINTER"; BY SIR NATHANIEL BACON (1585-1627), A HALF-BROTHER OF FRANCIS BACON, LORD VERULAM.—[Lent by E. H. Bacon, Esq.]



17TH-CENTURY ART  
AT THE ROYAL ACADEMY:  
PORTRAITS WITH BRITISH CONNECTIONS.



"PRINCE RUPERT"; BY GERRIT VAN HONTHORST  
(1590-1656).  
(Lent by the Earl of Pembroke and Montgomery.)



"PORTRAIT OF AN OLD LADY" (1642);  
BY PIETER NASON (CIRCA 1612-1691).  
(Lent by Sir William Hyde Parker, Bt.)



"PORTRAIT OF A LADY"; BY ADRIAN HANNEMAN  
(1600 [OR 1611]-1671).  
(Lent by Colonel R. E. K. Leatham.)



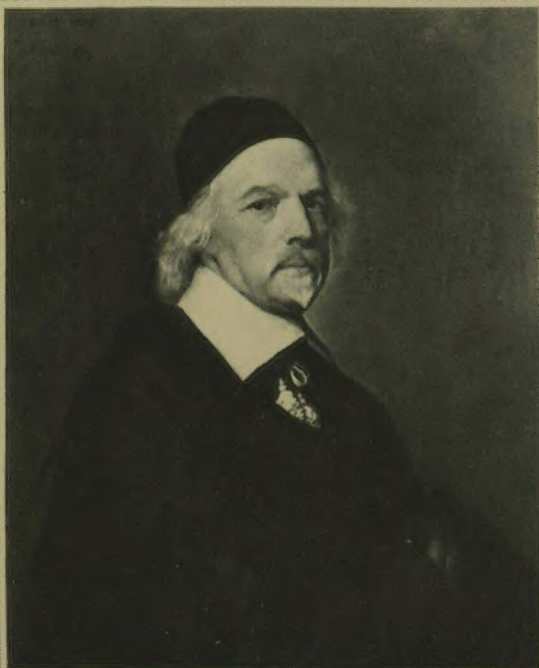
"THE COUNTESS OF MONMOUTH";  
BY SIR ANTHONY VAN DYCK (1599-1641).  
(Lent by the Earl of Radnor.)



"MASTER WILLIAM HICKMAN";  
BY GILBERT JACKSON (ENGLISH SCHOOL).  
(Lent by Sir Hickman Bacon.)



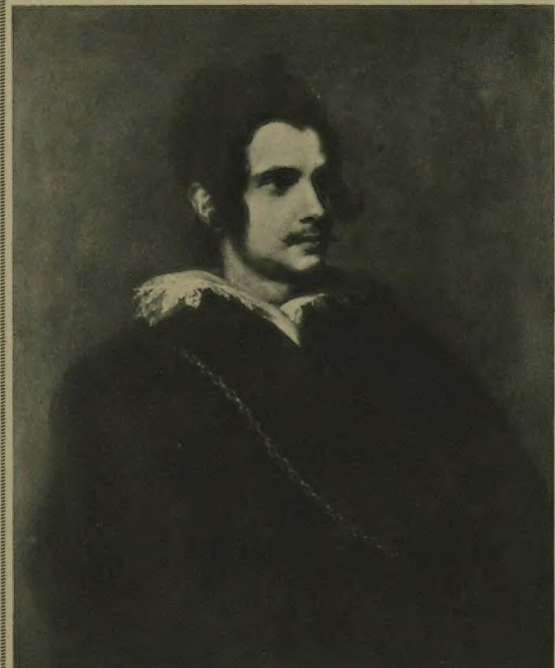
"BARBARA, DUCHESS OF CLEVELAND"; BY SIR PETER  
LELY (1618-1680)—A PORTRAIT OF THE FAMOUS  
MISTRESS OF CHARLES II.—[Lent by the Earl of Sandwich.]



"SIR EDWARD NICHOLAS" (1653); BY ADRIAN  
HANNEMAN (1600 [OR 1611]-1671).  
(Lent by the Earl of Crawford and Balcarres.)



"THE MARCHIONESS OF HERTFORD";  
BY SIR ANTHONY VAN DYCK (1599-1641).  
(Lent by the Duke of Northumberland.)



"A GENOESE GENTLEMAN"; BY VAN DYCK, WHO  
WAS KNIGHTED AND APPOINTED CHIEF PAINTER  
BY CHARLES I. IN 1633.—[Lent by Francis Howard, Esq.]

An interesting portrait, biographically, is that of Sir Edward Nicholas (1593-1669), Secretary of State both to Charles I. and Charles II. Charles I. also knighted him. On quitting Oxford for Scotland in 1646, Charles left Nicholas there to arrange its surrender, and Nicholas was allowed to go abroad. He remained

nominally Secretary of State till the King's execution. In exile he moved from place to place, in France, Holland, and Jersey, negotiating with other Royalists. In 1654 he was reappointed Secretary by Charles II. and returned at the Restoration. In 1662 he retired to East Horsley, Surrey, where he collected pictures.





"PLOVER SHOOTING"; BY FRANCIS BARLOW (1626-1702), AN ANIMAL PAINTER, BORN IN LINCOLNSHIRE, WHO ILLUSTRATED ÆSOP'S FABLES. (Lent by Captain T. Tyrwhitt Drake.)



"THE FIRST LORD BALTIMORE"; BY DANIEL MYTENS THE ELDER (1590-c.1656). (Lent by Earl Fitzwilliam.)



"THOMAS GODFREY"; BY SAMUEL VAN HOOGSTRAETEN (1627-1678). (Lent by Captain Sir Bryan Godfrey-Faussett.)

# 17TH-CENTURY ART AT THE ROYAL ACADEMY: PORTRAITS WITH BRITISH CONNECTIONS; AND ANIMAL PAINTINGS.



"POULTRY"; BY FRANCIS BARLOW (1626-1702), ALMOST ALL OF WHOSE WORKS ARE IN PRIVATE COLLECTIONS IN ENGLAND AND GERMANY. (Lent by S. D. Winkworth, Esq.)



Right: "THE DUKE OF BUCKINGHAM AS LORD HIGH ADMIRAL"; BY DANIEL MYTENS THE ELDER (1590-c.1656)—COMPARE VAN DYCK'S PORTRAIT OF THE DEAD DUKE (BELOW). (Lent by F. W. Fitzwilliam, Esq.)



"SIR CHARLES COTTERELL, SIR BALTHASAR GERBIER AND THE ARTIST"; BY WILLIAM DOBSON (1610-1646), A PAINTER RESCUED FROM OBSCURITY AND POVERTY BY VAN DYCK. (Lent by the Duchess of Northumberland.)



"THE DEAD DUKE OF BUCKINGHAM"; BY VAN DYCK (1599-1641)—CHARLES I.'S FAMOUS MINISTER AFTER HIS ASSASSINATION. (COMPARE THE MYTENS PORTRAIT ABOVE.)—(Lent by the Marquess of Northampton.)

An interesting comparison is presented above by the two portraits of George Villiers, first Duke of Buckingham, chief Minister and favourite under James I. and Charles I., as he was in life when Lord High Admiral (a post to which he was appointed in 1617) and as he appeared after death. His assassination by

John Felton at Portsmouth, on August 23, 1628, was an event of great significance, for while at the height of his power he was virtually ruler of England. He was born at Brookesby, Leicestershire, in 1592. He was created successively Viscount Villiers (1616), Earl of Buckingham (1617), Marquis (1618), and Duke (1623).



## 17TH-CENTURY ART AT THE ROYAL ACADEMY: CONTINENTAL MASTERS.

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"THE JUDGMENT OF PARIS"; BY G. DE LAIRESSE (1641-1711).  
(Lent by Lord Methuen.)

POUSSIN, Velasquez, Claude, and the brothers Le Nain may be left to speak for themselves, but our readers may like to have a few details about the lesser-known painters whose works are reproduced on this page. De Laresse was a French artist chiefly remembered for his allegorical and historical subjects. He had extraordinary facility, and is said to have finished in one day a picture of "Mount Parnassus, with Apollo and the Nine Muses"—an achievement which Poussin would not have been ambitious of performing! He is remarkable among French painters of his time in that he never

(Continued below, on right.)



"THE HOLY FAMILY"; BY NICOLAS POUSSIN (1594-1665).  
(Lent by the Duke of Sutherland.)



"CHURCH INTERIOR"; BY DE LORME (FLOR. C. 1650).  
(Lent by Lord Belper.)



"LANDSCAPE"; BY CLAUDE (1600-1682).  
(Lent by the Earl of Pembroke and Montgomery.)



"MAN PULLING ASIDE A CURTAIN"; BY VELASQUEZ (1599-1660).—[Lent by Lord Kinnaid.]

visited Italy; and worked with no better models than those he met with in his own country. Anton Delorme, born at Rotterdam in the seventeenth century, was an architectural painter who specialised in church interiors. His works are very rare and excel in the perspective and illumination. Le Valentin, though French by birth, should really be classed among the *Naturalisti* of the Italian school. Like those artists, he seems to have tended to choose subjects from Nature in her ugliest and most ignoble forms. He lived a Bohemian life in Italy, and the scenes most congenial to him were those peopled by wandering musicians, swashbucklers, gamblers, gypsies, and pickpockets.



"GAMERS"; BY THE BROTHERS LE NAIN.  
(Lent by Lord Mount Temple.)



"THE FOUR AGES OF MAN"; BY LE VALENTIN (1600-1634).  
(Lent by Viscount Bearsted.)



## 17TH-CENTURY ART AT THE ROYAL ACADEMY: CONTINENTAL MASTERS.

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"THE TEMPLE OF  
JANUS"; BY SALVATOR  
ROSA (1615-1673).  
(Lent by Lord Aberconway.)



"THE PRODIGAL SON"; BY MURILLO (1617-1682).  
(Lent by the Duke of Sutherland.)



"PORTRAIT OF A DOG"; BY ANTOLINEZ  
(SPANISH SCHOOL).  
(Lent by Wm. Stirling, Esq.)



"THE MARCHESA RICCIARDI";  
BY SALVATOR ROSA.  
(Lent by the Marquess of Lansdowne.)



"PORTRAIT OF A MAN"; ITALIAN SCHOOL.  
(Lent by J. Morrison, Esq.)



"SIMEON AND THE CHILD CHRIST"; BY RIBERA (1588-1656).  
(Lent by the Marquess of Bristol.)



"A ROYAL BABY"; BY C. COELLO (1621-1693).  
(Lent by Sir J. Stirling Maxwell.)

THOSE who visit the Seventeenth-Century Art Exhibition will expect to see works by artists who were admirers of the classical and the antique. But Salvator Rosa, two of whose pictures we reproduce on this page, evidences the beginning of the Romantic idea. He produced numbers of gloomy forests, rocky defiles, and storms at sea; and there is an effect of violent movement even in "The Temple of Janus."



# 17TH-CENTURY ART AT THE R.A.: THE DUTCH AND FLEMISH SCHOOLS.

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"VIEW OF AN ESTUARY"; BY PHILIPS DE KONINCK (1619-1688).  
(Lent by Lord Mount Temple.)



"ST. GEORGE AND THE DRAGON"; BY RUBENS (1577-1640).  
(Lent by H.M. the King.)



"FAIR OF GHENT"; BY TENIERS (1610-1694).  
(Lent by Anthony de Rothschild, Esq.)



"KATWYK IN WINTER"; BY JAN BEERESTRAATEN (1622-1666).  
(Lent by Sir William Hyde Parker.)



"FISHMARKET BY THE RIVER-BANK"; BY JAN BRUEGHEL (1568-1625).  
(Lent by Captain Bruce S. Ingram.)



"FESTIVAL ON THE ICE"; BY A. VAN BREEN.  
(Lent by Viscountess Swinton.)

The Dutch and Flemish Schools are well represented at the Exhibition of 17th-century Art at the R.A., and it is interesting to recall in connection with the painters whose work is dealt with on this page that Philips de Koninck was one of the most famous of Rembrandt's pupils and, besides painting landscapes and historical studies, was a portrait-painter. Teniers, who married a daughter of Jan Brueghel, was an intimate friend of Rubens, under whom he may well have studied. Like his father, David, and his brother, Abraham, he delighted in depicting rural scenes. Jan Beerestraaten was an Amsterdam painter whose subjects consist of scenes along the

sea-shore and of town-life. One of his best pictures, "Sea Fight Between the English and the Dutch," is in the Rijksmuseum at Amsterdam. Jan Brueghel, who was called "Velvet" Brueghel, because of his fondness for wearing that material, achieved such a reputation as a landscape painter that Rubens asked him to paint the backgrounds in several of his easel-pictures, the most notable result of this collaboration being "Adam and Eve in Paradise." Van Balen and Rottenhammer also made use of his services. In 1602 he became the dean of the Guild at Antwerp. A. van Breen worked at The Hague from 1612 until 1618, and in 1629 was in Amsterdam.



## 17TH-CENTURY ART AT THE ROYAL ACADEMY: IN THE CHURCH AND HOME.

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"CHURCH INTERIOR (HOFKERKE, AMSTERDAM)";  
BY EMANUEL DE WITTE (1607-1692).  
(Lent by the Misses Alexander.)



"A LADY AND GENTLEMAN AT A HARPSICHORD";  
BY GABRIEL METSU (1630-1667).  
(Lent by Lady Ludlow.)



"PORTRAIT OF A BOY"; BY GERARD TERBORCH (1617-1681).  
(Lent by Major W. R. D. Mackenzie.)



"A LADY SPINNING"; BY GERARD TERBORCH.  
(Lent by Sir H. Cook, Bt.)

De Witte studied under a painter of still life, but he himself became one of the most noted Dutch artists in depicting the interior of churches, principally those in Amsterdam. Metsu resembled Terborch in style, for both preferred the less dramatic

incidents of domestic life, such as those illustrated on this page. Terborch studied under his father and under Pieter Molijn, and, later, visited England and Italy. "The Peace of Münster," now in the National Gallery, is considered his masterpiece.



## 17TH-CENTURY ART AT THE R.A.: DUTCH AND FLEMISH PORTRAITS.

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"PORTRAIT OF A GIRL"; BY VERSPRONCK  
(DUTCH SCHOOL).  
(Lent by Sir John Ward.)



"MAN WITH DOG"; BY TERBORCH  
(1617-1681).  
(Lent by Capt. E. G. Spencer-Churchill.)



"PORTRAIT OF AN OLD LADY"; BY FRANS HALS  
(1580-1666).  
(Lent by Christ Church, Oxford.)



"MARIE LARP"; BY FRANS HALS.  
(Lent by the Misses Alexander.)



"PORTRAIT OF THE ARTIST"; BY DU JARDIN  
(1625-1678).  
(Lent by Professor T. Borenius.)



"LADY IN SCARLET AND WHITE"; BY CORNELIS  
JANSSENS (1590-c. 1663).  
(Lent by the Countess of Suffolk and Berkshire.)



"PORTRAIT OF A LADY"; BY RUBENS  
(1577-1640).  
(Lent by H.M. the King.)



"THE ARTIST'S WIFE, 1654"; BY VAN DER HELST  
(1611-1670).  
(Lent by Benjamin Guinness, Esq.)



"GIRL IN FUR WRAP"; BY RUBENS  
(AFTER TITIAN).  
(Lent by R. F. W. Cartwright, Esq.)

IT is safe to say that the Rubens will prove one of the greatest attractions of the Seventeenth-Century Art Exhibition, and, possibly, more visitors

will be drawn to his portraits than to his large paintings. One of the Rubens portraits reproduced on this page is of particular interest as showing him copying Titian.



## 17TH-CENTURY ART AT THE ROYAL ACADEMY: CHARACTERISTIC PORTRAITS.

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"PORTRAIT OF AN OLD WOMAN"; BY REMBRANDT (1606-1669).  
(Lent by the Duke of Buccleuch.)



"ADMIRAL TROMP"; BY REMBRANDT (1606-1669).  
(Lent by Viscount Cowdray.)

Old Woman" and "Admiral Tromp" show the artist at the height of his powers. Salomon de Bray, who was a poet and architect, as well as a painter, held high office in the Guild from 1633 to 1640. He and the whole of his family died from the plague in 1664. His work is frequently mistaken for that of Frans Hals or Rembrandt.



"BUST OF A YOUTH"; BY SALOMON DE BRAY (1597-1664).  
(Lent by Lord Mount Temple.)



"BUST OF A MAN IN ARMOUR"; BY RUBENS (1577-1640).  
(Lent by Lord Mount Temple.)

THE great Dutch painters represented in the Exhibition of 17th-Century Art include Rembrandt, whose characteristic work can be studied in three self-portraits—one of them showing him as a young man elegantly attired, another revealing him in his old age, weighed down by cares and the difficulties of his existence—and in the two portraits reproduced on this page. "Portrait of an

[Continued above.]



## 17TH-CENTURY ART AT THE R.A.: SEA, LANDSCAPE, AND GENRE PAINTINGS.

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"THE SACRIFICE OF IPHIGENIA"; BY GERARD DOU (1613-1675).  
(Lent by the Marquess of Bristol.)



"LANDSCAPE WITH FIGURES"; BY HOBBEEMA (1638-1709).  
(Lent by John Roberts, Esq.)



"INTERIOR WITH CAVALIER"; BY DE JONGHE (1616-1697).  
(Lent by Anthony de Rothschild, Esq.)



"DOMESTIC SCENE"; BY PIETER DE HOOCH (1632?-1681?).  
(Lent by Lord Swaythling.)



"THE FRUIT-SELLER"; BY JACOB JORDAENS (1593-1678).  
(Lent by the Glasgow Art Gallery.)



"CHRIST ON THE SEA OF TIBERIUS"; BY BAKHUIZEN (1631-1708).  
(Lent by Anthony de Rothschild, Esq.)

Gerard Dou was Rembrandt's assistant and pupil from 1628 until 1631 and painted several portraits of Rembrandt's mother, one of which is now in the Rijksmuseum, Amsterdam, and another in the Royal Gallery at Cassel. With other artists, he founded the Guild at Leyden in 1648; and, when invited to

England by Charles II., declined to come. De Jonghe was the son of a shoemaker. After studying under Sachtlevan and Jan Bijlert, he spent seven years in Paris, where he became notable as a portrait-painter. He returned to Holland and lived chiefly at Rotterdam, where he did many battle and rural scenes.



## 17TH-CENTURY ART AT THE R.A.: SOME DUTCH AND FLEMISH MASTERS.

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"HORSEMEN NEAR DORDRECHT"; BY CUYP (1605-1691).  
(Lent by John Roberts, Esq.)



"TEMPTATION OF ST. ANTHONY"; BY TENIERS (1610-1694).  
(Lent by the Hopetoun Estate Development Company.)



"THE EFFECTS OF INTEMPERANCE"; BY JAN STEEN (1626-1679).  
(Lent by Viscount Allendale.)



"STILL LIFE"; BY WILLEM KALF (1630?-1693).  
(Lent by R. S. Newall, Esq.)



"GIRL AT PUMP"; BY NICOLAAS MAES (1632-1693).  
(Lent by Lord Swaythling.)



"HOLY FAMILY"; BY JACOB JORDAENS (1593-1678).  
(Lent by Viscount Gage.)

Nicolaas Maes, who studied under Rembrandt, is considered to be one of the best of the Dutch genre painters. His later works are executed in a different style and, for this reason, they are thought, by many, to have been by his son. There is

reason to believe that Cuypp, "the Dutch Claude," painted as an amateur. He was very versatile and attained some success as a portrait-painter. Willem Kalf was a pupil of Hendrik Pot, a painter of history, but he himself became a master of still life.



# 17TH-CENTURY ART AT THE ROYAL ACADEMY:

MASTERS OF MARINE PAINTING; INCLUDING  
BOTH THE VAN DE VELDES.

OWNERS' COPYRIGHTS RESERVED.



"SHIP FOUNDERING NEAR THE SHORE"; BY PORCELLES (1597-c. 1681).  
(Lent by Captain Bruce S. Ingram.)



"SEASCAPE, WITH SHIPPING"; BY VAN DE CAPELLE (1624-1679).  
(Lent by Captain Heywood-Lonsdale.)



"SHIPPING IN A CALM"; BY VAN DE VELDE THE YOUNGER (1633-1707).  
(Lent by the Misses Alexander.)



"THE DUTCH FLEET AT ANCHOR IN A CALM"; BY VAN DE VELDE  
THE ELDER (1611-1693).—(Lent by Captain Bruce S. Ingram.)



"LARGE SEA FIGHT"; BY DE VIEGER (c. 1600-c. 1660).  
(Lent by R. W. Ketton-Cremer, Esq.)



"SHIPPING PIECE"; BY VAN DE CAPELLE.  
(Lent by Charles Mills, Esq.)

The work of the two van de Veldes is certainly well known to the majority of our readers, but a word or two about the less famous marine artists whose paintings are reproduced on this page will not be out of place. Jan Porcelles (or Parcelles) was born at Ghent in 1597 and was a pupil of Hendrik Cornelis de Vroom. He lived at Haarlem from 1622 to 1680; and died there in or subsequent to the latter year. He was particularly adept at painting tempests and thunderstorms and shipwrecks. Van de Capelle, of Amsterdam, however, excelled in river scenes which he painted

with great delicacy, as he did landscapes and winter effects. There is in the National Gallery a very fine "Calm at Sea" by van de Capelle, the tranquil beauty of which one does not have to be a connoisseur to appreciate. Simon de Vlieger's great claim to fame is that he was the master of William van de Velde the Younger. Vlieger was a native of Rotterdam, but, in 1634, entered the Guild at Delft, and in 1643 became a citizen of Amsterdam. His own painting is full of life; indeed, in representing the effects of a gale or a fresh breeze he approaches the grandeur of a Ruisdael.



# 17TH-CENTURY ART AT THE ROYAL ACADEMY: MASTERLY DUTCH LANDSCAPES.

OWNERS' COPYRIGHTS RESERVED.



"DUTCH TOWN"; BY VAN DER HEYDEN (1637-1712).  
(Lent by Anthony de Rothschild, Esq.)



"LE COUP DE SOLEIL"; BY RUISDAEL (c. 1630-1682).  
(Lent by Viscount Bearsted.)

RUISDAEL had the good fortune to be recognised as a master painter by his contemporaries; and his pictures were purchased with great eagerness. There is no foundation for the assertion that he visited Italy, but it is highly probable that he lived for some time on the borders of Germany, and there found those valleys

[Continued below.]



"THE SKITTLE PLAYER"; BY DE HOOCH (1632-1681).  
(Lent by J. A. de Rothschild, Esq.)



"THE CASTLE OF BENTHEIM"; BY RUISDAEL.  
(Lent by Sir Hickman Bacon.)

between ranges of mountains, with the remains of ancient chateaux, the solemn woods and groves, and the impetuous waterfalls which he so often painted. Such subjects, doubtless, appealed to his Dutch patrons for the contrast they presented with their own country. Van der Heyden had an extraordinary gift for rendering buildings and architecture and scenes in towns. Although he paints each individual

brick or stone in the buildings, there is nothing hard or dry in his pictures: his handling is dexterous and light, and, as the painting reproduced here shows, the composition often ingenious. His pictures were generally furnished with figures by Adriaan van de Velde. De Hooch is famous for his effects of light, and the painting reproduced above provides a good example of his cunning in this respect.



# 17TH-CENTURY ART AT THE ROYAL ACADEMY: DOMESTIC PICTURES BY DUTCH AND FLEMISH MASTERS.

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"THE LOVE LETTER"; BY JAN VERMEER OF DELFT (1632-1675), A DUTCH MASTER WHOSE WORK WAS NEGLECTED UNTIL LATE IN THE 19TH CENTURY.  
(Lent by Sir Alfred Best.)



"CARD PLAYERS"; BY ADRIAN VAN OSTADE (1610-1685), OF HAARLEM, WHO STUDIED SCENES OF POPULAR LIFE THERE AND SELDOM LEFT HIS NATIVE TOWN.  
(Lent by Anthony de Rothschild, Esq.)



"THE BURGOMASTER OF DIEST AND HIS WIFE"; BY JACOB JORDAENS, OF ANTWERP (1593-1678), WHO DECORATED THE QUEEN'S SALON AT GREENWICH FOR CHARLES I.  
(Lent by the Duke of Devonshire.)



"PORTRAIT OF A LADY"; BY DAVID TENIERS (1610-1696), THE FLEMISH MASTER, WHO PAINTED NUMEROUS PICTURES FOR PHILIP IV. OF SPAIN.  
(Lent by F. D. Lycett Green, Esq.)

Vermeer of Delft was not appreciated by art-lovers until Thoré published in 1866 a list of sixty-three paintings by him.—Van Ostade took that name from the village where his family originated. He was a pupil of Frans Hals.—Jacob Jordaens was born and died in Antwerp. Rubens chose him as his principal collaborator.

Charles I. commissioned Jordaens to adorn with paintings the Queen's salon at Greenwich, but, owing to England's political troubles, he could not complete the series.—Teniers was born in Antwerp and died in Brussels. Philip IV. of Spain bought so many of his paintings that a special gallery had to be built for them.





## A PAGE FOR COLLECTORS.

THE 17TH-CENTURY ART EXHIBITION AT THE ROYAL ACADEMY.

By FRANK DAVIS.

THERE'S an air of sprawling magnificence about this winter's exhibition at the Royal Academy, which, like a big composition by one of its heroes, Sir Peter Paul Rubens, conceals passages of tender beauty amid its more obvious splendours. The art historians tell us that the seventeenth century was the age of Baroque, by which they mean the age of broken rhythms and violent movement; true enough as far as it goes, but there's more in it than that. It was also an age when the plain man came into his own, when rough peasants in farm-house kitchens were considered suitable subjects for a picture: art was no longer exclusively the servant of Church and Court. Commercially speaking, the painter's market was widened and his subject-matter with it. That statement, of course, over-simplifies the position, for Europe was too diverse in tradition and culture to lend itself easily to nutshell definitions; all through this fine display one can see the interplay of many forces, of Italian classicism upon Flemish downrightness, for example, marvellously and miraculously exemplified in Rubens, and through his pupil Van Dyck in the English Peter Lely, who appears for all to see as a far better painter than is generally supposed—and so, for that matter, Van Dyck himself, whose reputation has suffered from that long series of portraits of his English period in which he gives to his country squires the long, elegant fingers of Princes of the Church—amiable bits of judicious flattery and beautifully painted. You can see him here at his best, notably in the big full-length of the Abbé Scaglia (this changed hands at the Holford

him (there are a few also in the British Museum if you care to search further) which almost might have been painted by John Constable. As for Rubens—his influence dominates half the exhibition—"The Farm at Laeken," lent by H.M. the King, is one of the finest landscapes in the world, and his own portrait from Windsor one of the finest self-portraits; he is to be seen in many moods, always immensely vital, not least in the enormous, and to us faintly ridiculous, "Apotheosis of the Duke of Buckingham," in which the mounted Duke is surrounded by a cherubic choir—an example of the Grand Manner in excelsis. The century was by no means averse to pomposity on appropriate occasions, and

paintings and sculpture and, what is more, encouraged artists to see his collections. Even the amateur painter finds a place in the exhibition, in the shape of an excellent self-portrait by Sir Nathaniel Bacon, brother of Sir Francis—and when the brothers of



"THE FINDING OF MOSES"—BY GENTILESCHI: ONE OF THE FINEST PAINTINGS BY THIS LESSER-KNOWN ITALIAN MASTER OF THE SEICENTO; AT BURLINGTON HOUSE.

Lent by the Trustees of the late Hon. Geoffrey Howard. (Copyright Reserved.)



"LITTLE GIRL WITH A BELL"—BY DE VOS: ONE OF THE MANY CHARMING, BUT LESS FORMAL, WORKS IN THE EXHIBITION OF SEVENTEENTH-CENTURY ART IN EUROPE AT BURLINGTON HOUSE.

Lent by the Marquess of Zeland. (Copyright Reserved.)

Sale at Christie's in 1927 for 30,000 guineas) and the delicious portrait of François Langlois.

If our eighteenth-century painters, particularly Gainsborough, owed so much to this astonishingly gifted Fleming, we are reminded also that those who practised "in the landskip way" are also in his debt, for among the drawings is a little water-colour by

later more sentimental memorials to great men derive much of their conceits, though not their mawkishness, from such inventions as this. I rather think the public will remain unmoved by this sort of painting in the fourth decade of the twentieth century, but will be enormously attracted by such a picture as the little girl in a red dress holding a small bell, by De Vos, who has surely walked straight out of a Christmas party to take her place in the show. Apotheoses of eminent gentlemen on prancing horses are poor substitutes for warm, red lips, and it is a safe prophecy that the more pretentious inventions of the age will be passed by and the crowds will gather round the Dutch and Flemish and English painters of more earthy scenes.

It was not a great period in English painting, for, though they are highly competent, both Dobson and Lely are too close to Van Dyck to represent a purely native tradition, but what they lack in purely artistic interest they more than make up for otherwise—their subjects are of extraordinary interest. Dobson, for example, is represented—among other pictures—by a group showing Prince Rupert persuading Colonel Russell to take up his commission again in the Royalist Army after he had resigned. The Colonel was killed at Naseby in 1645. Another shows Dobson himself, Cotterell, Master of Ceremonies to Charles I., and Gerbier, courtier, diplomatic agent, and art adviser. (There is no need to remind readers of this page of the interest taken by Charles I. in works of art.)

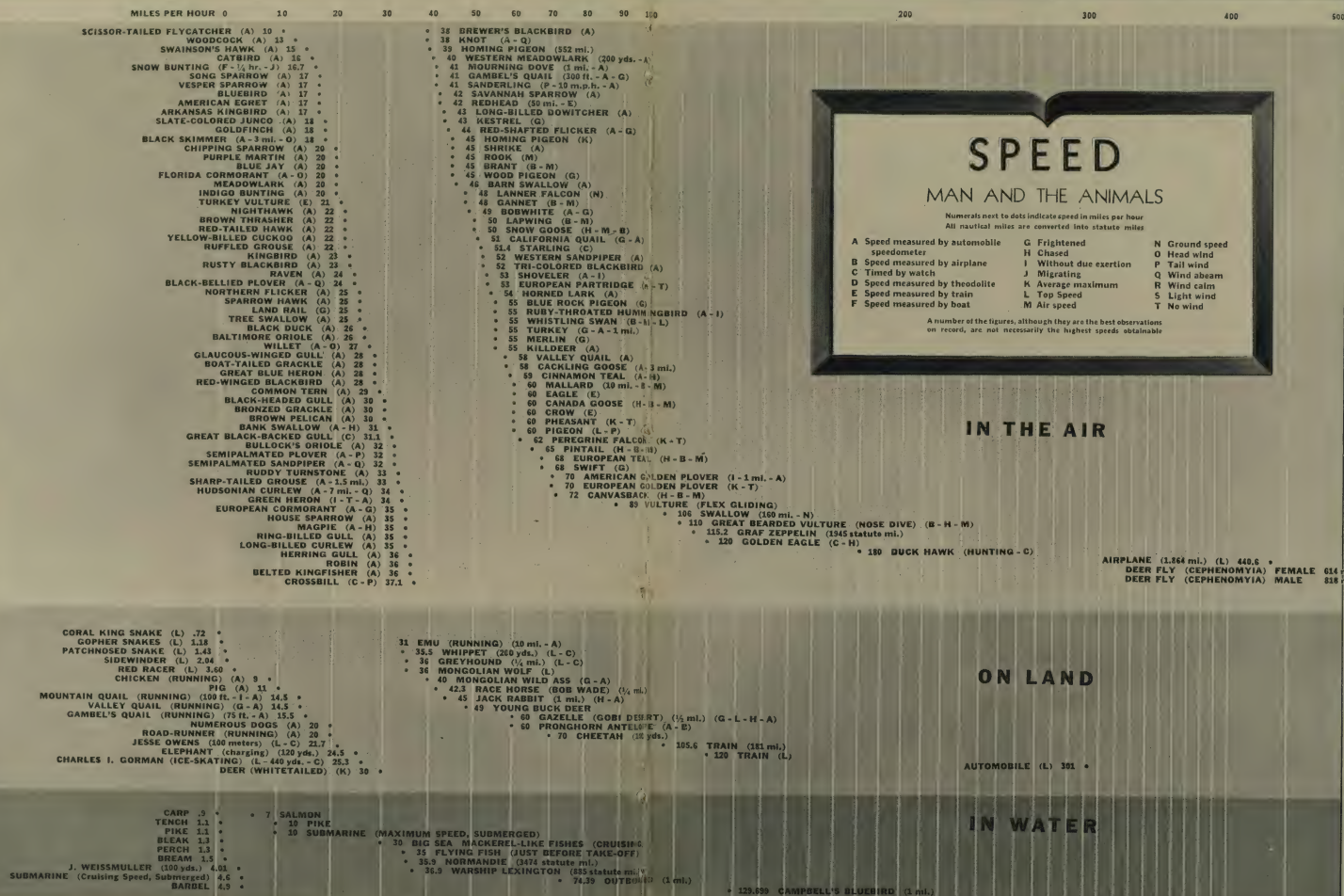
Another great personality whose portrait is to be seen is Thomas, Earl of Arundel, the first really great English collector, who ransacked Europe for

Lord Chancellors begin to practise, as well as patronise, the arts, one can assert that people in general are likely to take an interest.

As is inevitable at the Royal Academy, pictures and drawings are in the majority (the drawings, by the way, include several lent by H.M. the King from the Library at Windsor), but the other arts are not ignored. The Lecture Room has been specially arranged to show a carefully selected series of silver pieces, ceramics, sculpture, and furniture, including some extremely interesting musical instruments, and one will be able to see here such famous and normally inaccessible pieces as the stuffed chairs from Knole—the earliest upholstered chairs in the country. The centre of the room will be occupied by what is believed to be the only important sculpture by Bernini in England, the group of "Neptune and Glaucus," which normally stands on the terrace of Brocklesbury Park, Lord Yarborough's house in Lincolnshire. This room I hope to discuss in further detail in a subsequent issue—as also the drawings, which will of themselves repay repeated visits to the show.

The Italian seventeenth century is not popular in this country, except among a minority, yet it is not much more than a hundred years or so since our ancestors, quite honestly and soberly, spoke of Salvator Rosa in the same breath as Raphael and Shakespeare—he and the Frenchmen, Claude and Nicholas Poussin, dominated eighteenth-century taste to a degree which it is impossible to realise until one searches the literature of the period: even guide-books to the Lake District speak of them as familiar to every traveller, and English country gentlemen were urged to model their gardens on Claude's paintings. There are two fine pictures by Poussin, but the Claudes I thought disappointing, while the savage, dramatic—even melodramatic—Rosa seems to me unrepresented by anything really worthy of either his reputation or his abilities. But one can't have everything one would like in an exhibition of this kind, however large; and if Rosa is not there at his finest, the far less important Gentileschi (who was employed by Charles I.) is present at his best in the shape of a beautiful "Finding of Moses" from Castle Howard, in its way one of the most distinguished pieces of decoration in the exhibition.





**SPEED—HUMANITY BEATEN ONLY BY AN 818-MILES-PER-HOUR FLY! A CHART SHOWING MAN OUTSTRIPPING BEASTS, BIRDS, AND FISH, THANKS TO HIS INVENTION OF MACHINERY.**

Although Man, by his invention of machinery, has enabled himself to outstrip all creatures on land and in water, his efforts in the air are as yet below the performance of an insect which can fly twice as fast as did Warrant-Officer F. Agello, of the Italian Air Force, when, in 1934, he created a new record for all types of aeroplanes by flying

SPEDS AS THEY STOOD IN THE AUTUMN OF 1937.

at 440.6 m.p.h. Left to his own means of propulsion, Man can only attain a speed of twenty-one miles per hour by running; but, by fixing blades to his feet, he can better this by three or four miles on ice. By using a bicycle he can develop 75 m.p.h., and so competes with that remarkable animal the cheetah, which, on a hundred

yards run, reaches 70 m.p.h. When one considers that the greyhound is far behind this, with 36 m.p.h., it is not surprising that when cheetahs were matched against greyhounds at the Remford Stadium, the dogs were made to look almost stationary and a track record was broken at 55 m.p.h. Since this speed chart was drawn,

Sir Malcolm Campbell's record speed on land of 301 m.p.h. has been beaten by Captain G. E. T. Eyston, who covered the mile at an average speed of 311.42 m.p.h. In water Man has a great lead, for the highest speed (129.6 m.p.h., set up by Sir Malcolm Campbell in "Bluebird") cannot be challenged by the fastest fish.

DETAILS SUPPLIED BY MR. ROY CHAPMAN ANDREWS.



# BOOKS OF THE DAY.

MY first duty on this occasion is to wish my readers a happy New Year, coupled with the names of the world and his wife. It must be admitted that on the international horizon the prospects for 1938 do not at present look too rosy. I cherish a superstition, however, that an expected evil, if one expects it hard enough, does not usually materialise. Let us all, therefore, expect the worst, but hope for the best.

The most appropriate books for mental stock-taking, I think, are those of a quiet, reflective or philosophical turn, or with a wide general outlook on humanity at large. To the former category belongs an interesting and novel experiment in biographical commemoration, called "ALAN PARSONS' BOOK." A Story in Anthology. Edited by his Wife. With an Introductory Note by Michael Burn and a Letter from Max Beerbohm. With Frontispiece Portrait (Heinemann; 10s. 6d.). Consisting as it does mainly of excerpts from a literary scrap-book, in which for many years Parsons collected passages or poems that specially appealed to him, along with some letters and newspaper cuttings—the whole ranging far and wide among the centuries—this volume may well be classified under the heading of philosophical reflection.

Alan Parsons, who died in 1933 at the age of forty-four, will be best remembered by the public, perhaps, as a dramatic critic, but before he took to journalism he had had a notable though unobtrusive career in the Civil Service, as Private Secretary to various Ministers, including Mr. McKenna and Mr. Bonar Law (Chancellors of the Exchequer), and Mr. Edwin Montagu (Secretary for India), whom he accompanied to India and to Versailles for the Peace Treaty. Illness prevented Parsons from serving in the war, and in 1925 necessitated a visit to the West Indies, which resulted in his only book—"A Winter in Paradise." In 1912 he had married Miss Viola Tree, daughter of Sir Herbert Tree, and she interpolates, at relevant points in the scrap-book, intimate and charmingly self-critical memories of their life together, of her own theatrical ventures, and of their friendships with countless celebrities, brilliant young men of "the lost generation" killed in the war, and others of the same set who survived. Parsons himself was typical of Oxford culture in his day, as we learn from Max Beerbohm (his uncle by marriage), who says of him: "Alan was an untiring, a gently passionate explorer of literature; and desultory, in the best sense; unhampered by canons; no proscriber; a welcomer, guided by nothing but his own great good taste; a scholar of the unalarming kind."

It remains doubtful, I think, how far a collection of favourite quotations, accompanied by biographical com-

Parsons' classical quotations have been omitted). Mr. Max Beerbohm does not suppose that Parsons himself would have admitted the public to "his private Temple of Preferences," but I find more than one suggestion to the contrary. Thus, in a footnote to an extract from Robert Ross's "Masques and Phases," Mrs. Parsons writes: "Alan confided to him his longing to publish an anthology. Ross said that copyright was impossible and rather killed the idea during Alan's lifetime." Elsewhere, introducing a batch of quotations concerning London, she says: "He had hoped to publish an anthology of London, to be called 'London Pride.'"

My own memories of London, acquired during a series of migrations producing a knowledge thereof (as the address-books of my friends testify) almost as "extensive and peculiar" as that of Sam Weller, carry me back at one period—some thirty years ago—to the Morrisian (now Herbertian) locality of Chiswick. When we took our children for a walk along Chiswick Mall, we used often to pass a bevy of striking young girls dressed in an art shade of green. They were well known in the neighbourhood as the daughters of the famous actor (not yet knighted), Mr. Herbert Beerbohm Tree. Naturally, this little reminiscence increases my personal interest in Alan Parsons and his book.

Two thought-provoking chapters on the problems of world peace and the prevention of war are among shrewd discussions of social, literary, and national affairs in "NOTES ON THE WAY." By Viscountess Rhondda, author of "This Was My World" (Macmillan; 6s.). Although, as editor of *Time and Tide*, she admitted to its pages Mr. T. S. Eliot's attack on Mr. A. A. Milne's book, "Peace with Honour," she does not pretend to be on Mr. Eliot's side, but declares that "our first duty is to try to establish a world order from which the fear of suffering or inflicting sudden death in bulk is eliminated." Weighing the prospects of attaining this end, Lady Rhondda is somewhat pessimistic, laying stress especially on latent causes of strife among discontented minorities. "Supposing that by some miracle," she writes, "we could avoid the war menaces inherent in Fascism and in Communism and in the clash of the two. . . . Supposing, in fact, that we could avoid a war of ideologies. . . . still those minorities, scattered like tares through the wheat-fields of Europe, would remain. And—whatever we may have said of the Treaty of Versailles—the minorities are no post-war growth; their twisted and tangled roots stretch deep into the far past. . . . That war is a dead loss to all concerned," she continues later, "is true only for the big united nations, for England, for France, for America. Poland, Lithuania, Latvia, Finland, gained all that makes life worth living by the last war. . . . Minorities in Poland, Roumania, Yugoslavia, Czechoslovakia hope to gain as much by the next."

There are signs that Science, which among the blessings it has bestowed on man has made possible the wonders of high-explosives, gas warfare, and air-bombing, is becoming aware of its responsibilities and anxious to correct some of its less fortunate results. Such appears to be the underlying idea of a book to which many well-known scientists have contributed, namely, "HUMAN AFFAIRS." Planned and Edited by R. B. Cattell, J. Cohen, and R. M. W.

Travers (Macmillan; 10s. 6d.). This important volume was arranged by the three editors (research students in the Psychological Laboratory at University College, London) to bring topical problems into contact with recent advances in the social and biological sciences, "and if possible to pave the way for a monthly journal with the same title and purpose." The fifteen distinguished contributors include Professor J. B. S. Haldane, Dr. Havelock Ellis, Professor William McDougall, the Earl of Listowel, and Lord Raglan, who, as our readers may recall, wrote for

## The Illustrated London News

a series of articles on semi-mythical heroes. Concluding his present essay on Race and Modern Society, he remarks: "In spite of the efforts of the 'pure race' fanatics, there can be little doubt that the process of racial fusion, which is going on. . . all over the world, will end in the world's being peopled, if not by a single race, at any rate by so mixed a population that racial distinctions will cease to matter."

The whole volume demands careful study as "a manifesto of action, a first effort to give articulate utterance to the reasoned voice of science demanding its rightful place in the control of human affairs." The editors emphasise the unity of aim that animates all the essays. "Scientists," they declare, "stand aghast witnessing the prostitution of their work to the baser impulses of man. They begin to see that the splendid scientific activity which characterises

our age, the mastery of elemental and natural powers to which we have attained, is leading us to a cataclysm whose horror we can only conjecture. . . . The roots of unemployment, ill-health, mental disorder, warfare, and all the other major and minor troubles of our time, can only be unearthed by scientific research."

One contributor, Prof. Karl Mannheim, formerly of Heidelberg and Frankfurt Universities, and now on the staff of the London School of Economics, figures again in a collection of lectures delivered at that School during 1937 entitled "PEACEFUL CHANGE." An International Problem. Edited by C. A. W. Manning (Macmillan; 5s.). In a preliminary survey of the problem, Professor C. K. Webster reduces it to three main categories: (1) peaceful change to avoid war; (2) peaceful change to produce justice or remedy injustice;

(3) peaceful change to produce a better world order. One vexed question, very topical at the moment—the German claim to colonies—is discussed by Dr. Lucy P. Mair in an essay on Colonial Policy. Professor Arnold J. Toynbee writes on the Lessons of History; Professor L. C. Robbins on the Economics of Territorial Sovereignty, and Professor T. E. Gregory on the Economic Bases of Revisionism. Dr. H. Lauterpacht discusses the Legal Aspect, and Professor Manning (the editor of the volume) winds up with some suggested conclusions.

In the scrap-book of Alan Parsons there is a notable passage from a political speech describing nationality and the patriotic devotion which it evokes. The speaker was also the author of a memorable book, first published in 1921, and now reprinted in a revised edition, namely, "HOW ENGLAND IS GOVERNED." By the Rt. Hon. C. F. G. Masterman, P.C. Revised and Edited by Dingle Foot, M.P. (Selwyn and Blount; 5s.). Mr. Foot has made certain changes due to reforms in local government effected since the author's death (in 1927), but otherwise few alterations have been found necessary. Mr. Masterman himself appealed mainly to young people just beginning to realise the meaning of citizenship, and studiously avoided partisanship or controversy. "This country," he declared, "needs thinkers far more than partisans."

Mr. Masterman emphasised the fact that British institutions may be (as he puts it) "a queer complicated arrangement," but they have the supreme merit that they work. In his general outlook, he shows himself an optimist. "It is a magnificent platitude," he writes in conclusion, "that Government can only rest on the consent of the governed. We can look for continual improvement; not without many reactions and disappointments. . . . A vast apparatus of the education of boys and girls, and later men and women, is creating literally a new race; for the first time possessing the equipment to take intelligent interest in the conduct of human Society. To this equipment must be added desire. Given that desire in an educated Democracy, and there is no limit to the improvement of the world." The obvious task, it would seem, is to spread the democratic faith and doctrine among all nations by a great educational crusade. C. E. B.



THE SPEED CHAMPION OF THE WORLD; CAPABLE OF OUTSTRIPPING SOUND: A DEER BOTFLY (*CEPHENOMYIA PRATTI* HUNTER), WHICH HAS BEEN ESTIMATED TO FLY AT 818 M.P.H. Writing in the "Journal of the New York Entomological Society," Dr. Charles H. T. Townsend, who has studied insects, and *Cephenomyia* in particular, for many years, states: "On 12,000 foot summits in New Mexico I have seen pass me at an incredible velocity what were quite certainly the males of *Cephenomyia*. I could barely distinguish that something had passed—only a brownish blur in the air of about the right size for these flies and without sense of form. As closely as I can estimate their speed must have approximated 400 yards per second." This speed is twice as fast as the record for aeroplanes, but if it were possible to develop a machine capable of maintaining this speed for 17 hours, we could encircle the world in a daylight day. Other interesting comparisons of speed attained by Man and the animals will be found on the preceding double-page.

Reproduced by Courtesy of the U.S. National Museum.



THE FIRST VISIT OF A REIGNING SOVEREIGN WITH HIS CONSORT TO THE WESTMINSTER PLAY: THE KING AND QUEEN, ATTENDED BY THE HEADMASTER (MR. J. T. CHRISTIE), ARRIVING AT WESTMINSTER SCHOOL, WHERE THEY WERE ESCORTED IN A TRADITIONAL TORCHLIGHT PROCESSION.

The King and Queen visited Westminster School on December 20 and attended the Latin play (on this occasion Terence's "Adelphi") in the great Dormitory. The procession was accompanied by King's Scholars as torchbearers, two of whom are seen in our photograph. Never before had the Play been honoured by both the reigning Sovereign and his Consort; and the last King to witness it was William IV., in 1834.

ment and annotations, can be said to constitute a memoir of the collector. The result is something of intense attractiveness, but I should be inclined to say: "It is magnificent, but it is not biography." Private letters would be a different matter, for they can reveal facts as well as personality. To a certain extent, of course, such a scrap-book expresses character and taste, but it cannot cover the whole ground, any more than the biography denied us by Matthew Arnold is given in his "Note-Books," of which this scrap-book chiefly reminds me (except that



# THE PROVOCATIVE JAPANESE VICTORY MARCH IN SHANGHAI:

THE BOMB-THROWING INCIDENT; AND THE FRENCH CONCESSION BARRED TO A JAPANESE CONVOY.



THE JAPANESE VICTORY MARCH THROUGH THE INTERNATIONAL SETTLEMENT AT SHANGHAI—CHARACTERISED BY THE BRITISH FOREIGN SECRETARY AS "PROVOCATIVE AND UNCALLED FOR."—[Photo: Wide World.]



THE BOMB-THROWING INCIDENT WHICH, THOUGH SMALL, MIGHT HAVE HAD GRAVE CONSEQUENCES: THE JAPANESE TROOPS BREAKING THEIR RANKS AFTER THE BOMB (THROWN BY AN UNKNOWN CHINESE) HAD EXPLODED NEAR THE LORRY ON THE RIGHT.

Planet News.



AFTER THE BOMB-THROWING: (LEFT; ABOVE) JAPANESE SOLDIERS WITH A COMRADE WHO WAS WOUNDED, AND (RIGHT; ABOVE) A JAPANESE OFFICER, HAVING MARKED THE POSITION, WITH CHALK CIRCLES, OF THE ASSAILANT AND THE POLICEMAN WHO SHOT HIM, MEASURES THE DISTANCE THE BOMB TRAVELLED.—[Left: Photo. Planet News.]



WHEN A JAPANESE ARMY CONVOY WAS STOPPED FOR AN HOUR AT THE BOUNDARY OF THE FRENCH CONCESSION: TWO PHOTOGRAPHS OF THE SCENE ON THE BUND; SHOWING THE FRENCH POLICE CORDON, AND FRENCH ARMOURD CARS BLOCKING THE ROAD.

JAPANESE TRUCULENCE IN SHANGHAI AT THE TIME OF THE VICTORY MARCH: SOLDIERS HUSTLING AN AMERICAN.

Keystone.

Looking back on the arrogant victory parade of the Japanese through Shanghai, these photographs of which have just arrived in England, it is seen to have been of a piece with the general Japanese attitude towards other foreigners in China, typified by the outrages committed by their forces against British and American vessels up the Yangtze. There is no need to re-tell the story of the day of the parade in Shanghai—a time of nerve-racking tension for all concerned—but it will be recalled that the inevitable incident occurred when an unknown Chinese threw a bomb at some of the Japanese troops, near the junction of the Kwangsi

and the Nanking Roads. He was shot by a policeman on duty. The Japanese proceeded to occupy a part of the International Settlement, and posted machine-guns in the streets. Another incident which might have had dangerous consequences occurred when a Japanese army convoy and its guard was stopped by French police at the entrance to the French Concession on the Bund. The French Concession, it should be explained, enjoys a different status from that of the International Settlement. After nearly an hour's delay, and much telephoning, the convoy was allowed to proceed, escorted by French police.



# THE WAR IN CHINA: BRITISH SHIPS BOMBED; AND OTHER INCIDENTS.



A BRITISH MERCHANT VESSEL BOMBED AND BURNT BY JAPANESE AIRCRAFT AT WUHU ON THE YANGTZE, WHERE H.M.S. "LADYBIRD" WAS SHELLED: THE "TUCK WO," AND A COALHULK, STILL SMOULDERING FOUR DAYS AFTER BEING ATTACKED.

The correspondent who sends us the above photographs writes: "The steamer 'Tuck Wo' (Jardine, Matheson) and the M.V. 'Tatung' (China Navigation Company) were hit by bombs from Japanese aeroplanes on Sunday, December 5. The 'Tuck Wo' immediately caught fire and in twenty minutes the four officers were forced to escape by sliding down the bow-lines into the water. The bomb which struck the 'Tatung' did not explode till it had passed through the deck and hull into the river. Many of the Chinese crew were killed and injured." The "Tuck Wo" was burnt to the water-line, and the "Tatung" had to be beached. Both were flying the British flag. Bomb splinters hit the gunboat H.M.S. "Ladybird" (later shelled at Wuhu on December 12) and injured her captain, Lt.-Com. H. D. Barlow.



ANOTHER BRITISH SHIP ATTACKED AT WUHU BY JAPANESE AIRCRAFT AT THE SAME TIME AS THE "TUCK WO": THE "TATUNG" REACHED AFTER HAVING BEEN HOLED BY A BOMB WHICH PIERCED THE DECK AND HULL BEFORE BURSTING.



BOMB HAVOC AT A CHINESE PROVINCIAL CAPITAL SUBSEQUENTLY OCCUPIED BY THE JAPANESE: THE RAILWAY STATION AT HANGCHOW AFTER AN AIR RAID.

It was reported on December 27 that during the Christmas week-end the Japanese troops had occupied Hangchow, the capital of the province of Chekiang, situated about 75 miles south-west of Shanghai, as well as Tsinan, the capital of Shantung. The Chinese forces evacuated Hangchow without fighting, and retired across a new bridge over the River Chientang to take up a position on the south bank. The bridge, which had been built by a British firm and with British capital, was blown-up after the last train had crossed.—[Photo: Associated Press.]



MINED BY THE CHINESE SO AS TO MAKE IT IMPRACTICABLE FOR A JAPANESE LANDING: THE HARBOUR MOLE WHARF AT CHEFOO, SHOWING A WRECKED BUILDING (EXTREME LEFT.)

"During the early hours of November 24 [writes a correspondent from Chefoo, in sending us the above photograph] the long-threatened attempt by the Chinese military to blow up the Chefoo Mole Wharf was made, and residents were awakened by a series of explosions. The object was to render the wharf impracticable for landing should the Japanese invade the territory. Thirty holes had been mined and about 4000 lb. of explosives were used. Stones and iron rails were flung sky-high and landed about 50 feet from the scene, rising and damaging roofs of sheds, and partly filling up the immediate water approaches to the wharf."



Black Star.

WHERE THE CHINESE RECENTLY BLEW-UP SOME OF THE JAPANESE MILLS VALUED AT £10,000,000: TSINGTAO—A COTTON MILL OUTSIDE THE TOWN.

On the night of December 18-19 more than 20 heavy explosions occurred at Tsingtao, when the Chinese fired mines placed in Japanese mills, which had been entrusted to the care of the Chinese authorities when the large Japanese community evacuated Tsingtao two months earlier. The mills were valued at £10,000,000, and factories, houses and shops at a further £5,000,000. On December 27 it was reported that after the destruction of the mills the Japanese resumed their advance across the Yellow River and declared Tsingtao a blockaded port. An attack upon it was expected to follow forthwith.



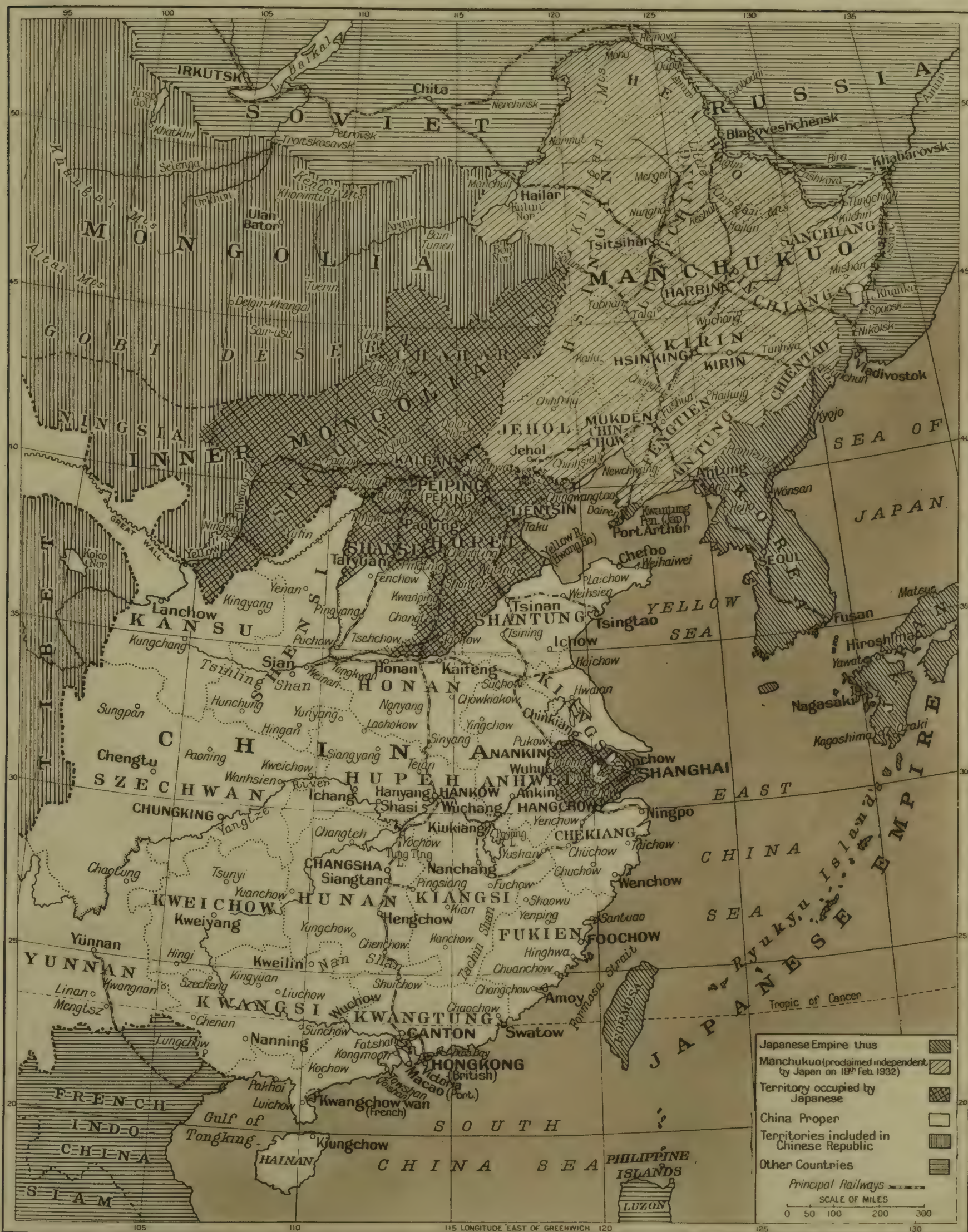
Associated Press.

A CHINESE MINE IN THE WHANGPOO RIVER AT SHANGHAI EXPLODED BY THE JAPANESE AFTER THEY HAD CAPTURED THE CITY.

The mine which is here seen exploding had been placed in the Whangpoo River at Shanghai by the Chinese defenders of the city with a view to the destruction of Japanese warships or other attacking craft. After the fall of Shanghai it was found and detonated by the Japanese themselves. The photograph reproduced above is of particular interest as, being one of several salvaged from the air-liner "Cygnus" after it had crashed at Brinton on December 5.



# THE TIDE OF CONQUEST IN CHINA: AREAS DOMINATED BY JAPAN.



THE PRESENT EXTENT OF THE JAPANESE OCCUPATION OF CHINA: A MAP SHOWING THE LARGE AREA UNDER MILITARY DOMINATION IN THE NORTH, AND AT THE MOUTH OF THE YANGTZE; THE INNER MONGOLIAN PUPPET STATE; AND NEIGHBOURING COUNTRIES.

This map gives a clear exposition of the areas of China occupied by the Japanese. A Provisional Government has been set up in Peking, and the Japanese are reported to have crossed the Yellow River at Tsinan, the capital of Shantung province—probably a preliminary step towards the occupation of this province. The Japanese hold on the westerly Peking-Chengchow railway, however, is more precarious, while in Shansi they are reliably reported to be on the defensive; with continuous Chinese guerilla activity in areas nominally occupied by them. There is, apparently, a Chinese communist Government at Wutaishan, south-west

of Peking. Further inland, a new State—the "Inner Mongolian Autonomous Republic"—has been set up under Japanese auspices, headed by Prince Teh and Prince Yun. This threatens to interrupt Chinese communication with Russia. Further south, the area occupied between Shanghai and Nanking was shown on a large scale in our last issue. The Japanese are credited with the intention of linking up their forces which have crossed to the north of the Yangtze, near Nanking, with those which have penetrated into Shantung, and thus depriving Chiang Kai-Shek and China of all the Northern coastal provinces.



# WRITING WITH A TWINKLE IN THE EYE.

"MEN, WOMEN AND THINGS": By THE DUKE OF PORTLAND.\*

By SIR JOHN SQUIRE.

ANYBODY who has read the Duke of Portland's two earlier volumes knows how naturally and amusingly he can write. But those were mainly concerned with sport; in this new and sumptuous volume he covers every aspect of a long, full, varied, and happy life.

And he has a most extraordinarily retentive memory for people, events, and stories. Doubtless his memory retains even more than he repeats. He says that when he told an old friend that he was writing a third volume of reminiscences, the friend said: "Has it ever struck you that if you write down everything you and I think we know, nobody will print it; but if you don't do so, hardly anybody will take the trouble to read it? So what are you going to do?" "I explained to him," says the Duke, "that remembering the Latin words *medio tutissimus ibis*, I have tried to follow the course they indicate. I hope I have written nothing that can hurt the feelings of anyone. I have set down nothing in malice, but have done my best to write with a sense of truth and, at the same time, always with a twinkle in the eye."

He has "done his best," and a very good best it is. I am good evidence; for I read a considerable part of it in serial form, thoroughly enjoyed it, had many hearty laughs out of it, learned a good deal from it about the ways of my Victorian elders and betters, and have enjoyed it still more at second reading, now that the narrative is fortified with scores of magnificent portraits, ranging from one of the hapless Elizabeth of Austria in the prime of her beauty to one of the Duke himself (looking, if I may say so, rather more like the heir to a gamekeeper than the heir of Welbeck) photographed indoors at the age of

ill with peritonitis, had to be lifted carefully into a second carriage. Then came what seemed to me a long, dreary drive to Welbeck, till at last we all arrived at the house. The front drive was a grass-grown morass covered with builders' rubbish, and to enable the carriage to reach the front door they had put down temporary planks. The hall inside was without a floor, and temporary boardings had been laid down to enable us to enter.

"Why the house had been allowed to get into this state I do not really know, except that the late Duke was so absorbed with his vast work of building and digging out the underground rooms and tunnels that he was oblivious of everything else. He pursued this hobby without any idea of beauty, a lonely, self-isolated man. The secret of his life has never been disclosed. It was perhaps an inherited peculiarity from his mother, which gradually overcame him, for in his youth he lived a normal life in London society, and he was for a short time Member for King's Lynn, and at his death was still President of the Nottingham Liberal Association.

"His love of building tunnels came perhaps from an exaggerated desire for privacy. . . . The late Duke was very kind to the workmen employed on his vast underground works. He even provided donkeys for them to ride to and from work, and large round stables dug out of the earth. He gave them umbrellas to shelter from the rain."

The place was full of neglected treasures; there were coromandel

screens, cabinets with secret drawers, snuff-boxes, watches, and quilted pocket-cases full of thousands of pounds' worth of bank-notes. It all reads, this bit, like "The Fall of the House of Usher"; but as soon as the subaltern, with his sister, blew in, all the cobwebs were blown away, everything was cleaned, and Welbeck (perhaps the man was a frustrated poet) returned to normal.

After that passage, this book is nothing if not normal. The Duke has "warmed both hands before the fire of life," but there is nothing of "it sinks" about him. He remembers old friends dead with affection and amusement; he recounts, with chuckles, jests about

men who disappeared half a century ago; he is obviously (and greater tribute can be paid no man than this) interested to meet new people now and quite prepared to find them just as friendly and funny as the old lot.

But, reading his pages, with their vast gallery of sportsmen and soldiers, royalties, beauties, and artists, I can't help wondering whether our generation, of either sex, will produce for a chronicler thirty years hence such a gallery as he has. He disclaims himself being "*laudator temporis acti*"; he even says that the break-up of great country estates, with the consequent increase in proprietorship, may lead to more social solidarity; so it would ill become his junior to lament the passage of an age. But when I read him about the Fred Burnabys, the Charlie Beresfords, the

queenly beauties of his time, I can't help wondering where the next lot are coming from. Even when I read about the peerless idiots and oddities. There was Lord Lathom, who had a grand beard: "He was one of the best gun-shots of his time; and, when shooting, he divided his

beard into two plaits, which he tied behind his neck, out of the way of the stock of his gun." There is Major-General Sir J. P. Brabazon, K.C.B.: "He began his career in the Grenadier Guards, but exchanged into a line regiment. When asked what Regiment it was, he replied with his usual drawl, 'My dear fellow, I've a damn bad head for figures, so I can't remember the number of the Regiment; but to find it you take the twain from Waterloo to Aldershot, and then look about till you see a Regiment with buff facings.'"

I have marked scores of such passages in this book; if I quoted all I should like to quote, I might be impinging on serial rights. The Duke is a perfect raconteur; and modest and kind. I suddenly think of so many much-praised books by persons of more intellectual pretensions, less real sense, and immeasurably less charity; and I smile to myself when I think how much belauded stuff this book will outlast.

This book is going to be one of the classics of its kind. It is no mere library-book of the season, but the record of a period by one of the most engaging and unaffected personalities who ever set pen to paper, and right in the centre of the healthiest English tradition. A sportsman full of zest, a real countryman, one of the most popular landlords who ever lived, and a man willing to take all other human beings exactly as he found them, he has written a book which can only be compared to a mellow English landscape. It isn't only that there is so much English country in it; a great deal of "the action" takes place in London and abroad, in cities, courts, and jungles. It is the spirit of the book that leads to the comparison; a spirit that links us to all the best in our past and all we hope for in the future.

This cold winter week, this book, to my knowledge, has filled one man's mind with happy associated memories, and one man's heart with a Dickensian warmth. There is no point in wishing this book both an immediate and a durable success: it is bound to have them.



AMONG THE STUART RELICS AT WELBECK: A ROSARY OF CHERRY AND PLUM-STONES BELIEVED TO HAVE BELONGED TO QUEEN HENRIETTA MARIA.

"Above the cabinet [i.e., that on which stand the relics of Charles I.] is a Rosary of fifty cherry-stones and six plum-stones, all wonderfully and minutely carved with classical busts, scenes and inscriptions. It is Flemish work of about 1600 and was bought by Margaret, Duchess of Portland, in 1773, from the collection of the well-known antiquary, James West. It is traditionally believed to have been the property of Queen Henrietta Maria, and that the diamond cross, now missing, was pawned by the Queen during the exile of the Royal Family in Flanders."



HISTORIC RELICS AT WELBECK ABBEY: A COMEO PORTRAIT OF QUEEN ELIZABETH; CHARLES I.'S TOOTHPICK AND CASE; HIS EMERALD SEAL AS PRINCE OF WALES; AND A PEARL EAR-RING WHICH WAS WORN BY HIM AT HIS EXECUTION.

Describing historical relics at Welbeck, the Duke of Portland writes: "There is a sardonyx cameo bearing a profile portrait of Queen Elizabeth, mounted as a brooch in a gold setting. In the same case is a group of relics of King Charles I.: his seal as Prince of Wales, carved in a 78-carat emerald; his gold toothpick and pearl ear-ring; and the chalice from which he received the Communion on the morning of his execution. . . . The pearl ear-ring was given to the 1st Earl of Portland by Queen Mary of Orange; and with it is a paper in her handwriting, 'This pearl was taken out of yo King my grandfather's ear after he was beheaded & given yo Princess Royall—that is, to Mary, Princess of Orange, the mother of William III.'"

twelve, with a small gun, one dead rabbit in his hand, and one at his feet—his first right and left, perhaps.

He was born eighty years ago; and succeeded to his cousin's Dukedom in 1879. Welbeck at that time had just been going through the strangest reign in its existence: a régime which saw all the odd experiments of "the eccentric Duke," whose eccentricities led to the preposterous Druce Case. The Duke has passed the story of his succession over to his sister, Lady Ottoline Morrell, who writes so well that one wishes she wrote more frequently. This is how she begins it:

"We travelled from King's Cross Station in a saloon carriage, arriving at Worksop Station on a dark, windy, winter evening. Outside there was a little crowd of people waiting to see the 'young Duke' arrive. Their white faces and dark clothes caught the light of the dim oil-lamps as they pressed round the door of our very old-fashioned carriage. My little brother Charlie, who was



A BROKEN PEN-KNIFE WITH WHICH THE MARQUIS DE GUISCARD ATTEMPTED TO ASSASSINATE ROBERT HARLEY (AN ANCESTOR OF THE DUKE OF PORTLAND) ON MARCH 8, 1711: A FAMILY RELIC AT WELBECK.

"In a small shagreen case [writes the Duke of Portland] is the ivory-handled pen-knife with which a French spy, the Marquis de Guiscard, attempted to murder my ancestor Robert Harley, the then Lord High Treasurer. The incident, which caused intense excitement throughout the country and, incidentally, resulted in Harley's elevation to the Earldom of Oxford, may be studied in any history of the Reign of Queen Anne." Illustrations on this page reproduced from "Men, Women and Things." Memories of the Duke of Portland. By Courtesy of the Publishers, Messrs. Faber and Faber.

\* "Men, Women and Things." Memories of the Duke of Portland, K.G., G.C.V.O. With 196 pages of illustrations. (Faber; 25s.)



THE SPANISH GOVERNMENT OFFENSIVE AT TERUEL :  
VICTORIOUS TANKS ; AND THE BELEAGUERED SEMINARY STRONGHOLD.



Wide World.  
AFTER THE SUCCESSFUL GOVERNMENT OFFENSIVE AT TERUEL :  
THE SHELLING OF THE SEMINARY (ABOVE), ONE OF THE POINTS AT  
WHICH NATIONALISTS CONTINUED TO HOLD OUT IN THE TOWN.



(Above) Wide World.  
THE MECHANISED  
ARM WHICH IS  
REPORTED TO HAVE  
PLAYED A PROMINENT  
PART IN THE  
SURPRISE ATTACK BY  
WHICH THE  
GOVERNMENT FORCES  
BROKE INTO  
TERUEL : TANKS  
ARMED WITH LIGHT  
GUNS DRIVING  
THROUGH THE TOWN.



(Left) Associated Press.  
AFTER MOST OF THE  
TOWN OF TERUEL  
HAD FALLEN TO THE  
GOVERNMENT : THE  
FORMER NATIONALIST  
HEADQUARTERS, ITS  
UPPER STOREYS  
BADLY DAMAGED IN  
THE BOMBARDMENT.



Wide World.  
THE PLIGHT OF THE CIVILIAN POPULATION IN THE WINTER  
FIGHTING : REFUGEES LEAVING TERUEL ; WITH ARMY  
TRANSPORT AT THE BACK.



MOPPING-UP OPERATIONS IN TERUEL : A PARTY OF GOVERNMENT TROOPS COVERING WINDOWS  
AND ROOFS WITH THEIR RIFLES WHILE SEARCH OPERATIONS WERE PROCEEDING.—[Wide World.]



THE SUCCESSFUL LEADER OF THE GOVERNMENT OPERATIONS  
AT TERUEL : GENERAL HERNANDEZ SARABIA.—[Wide World.]

Although the claims originally put forward by the Spanish Government to have completely captured Teruel were modified subsequently, the offensive of its troops there, none the less, constitutes the most successful Government operation during the civil war. The attacks went on by day and night, powerful searchlights being used during the darkness. An intense artillery bombardment preceded the final assault at midday on December 21. The offensive was the work of three columns, including forces from the XVIII., XX., and XXII. Government Army Corps. It began with a surprise night assault, supported by large numbers of tanks and armoured cars. Breaches were made in the Nationalist lines at

points south, south-west, and north of the city and the Government forces fought their way into the outskirts, and cut communications with Saragossa at Concul on the north. Apparently, some Nationalist attempts to relieve the town were made from the west. On December 26 Government forces occupied the old infantry barracks, where a large number of Civil Guards surrendered ; and the Nationalist resistance was then confined to the seminary and the Civil Government buildings. These were reported to be on fire. The garrison of the seminary seems to have consisted of Civil Guards, Phalangists and prominent townsmen. Nationalist accounts described them as holding on cheerfully.





THE EMPIRE'S GREATEST ENGINEERING ACHIEVEMENT COMPLETED IN CORONATION YEAR: THE NEW KING GEORGE VI. BRIDGE OVER THE MEGHNA, IN BENGAL, RECENTLY OPENED.

The King George VI Bridge at Bhairab Bazar, carrying the Assam-Bengal Railway over the river Meghna, in East Bengal, was formally opened on December 6 by Sir Guthrie Russell, Chief Commissioner of the Indian Government Railway Board. It is the greatest bridge, and the greatest engineering achievement, completed in the Empire during Coronation year. Work began in November, 1935, and the first trains crossed it last September—an outstanding feat. [Photo.: Keystone.]



GERMANY'S LAST TRIBUTE TO GENERAL LUDENDORFF: FIELD-MARSHAL VON BLOMBERG, THE WAR MINISTER, WHO DELIVERED THE FUNERAL ORATION, SALUTING THE COFFIN. Photo.: Wide World.



GREETING THE PHOTOGRAPHER WITH THE CLENCHED FIST SALUTE: STRIKERS AT THE GOODRICH TYRE COMPANY'S FACTORY AT COLOMBES, FRANCE.

As a protest against the dismissal of some men and the adoption of the Bedaux system, 2000 men occupied the Goodrich Tyre Company's factory at Colombes. There they remained for a week and, when threatened by a force of Gardes Mobiles, said that 700 factories would close in sympathy. M. Chautemps was successful in negotiating an armistice whereby the Government take control of the building until January 3.—[Photo.: Keystone.]



STUDENTS ACCLAIMING KING FARUK OUTSIDE THE ABDIN PALACE—AN OCCASION ON WHICH THE ACTING FOREIGN MINISTER WAS RECEIVED BY THEM WITH HOSTILITY.

Cairo has been the scene recently of demonstrations and counter-demonstrations in favour of the King. On December 21 a crowd of students gathered outside the Palace when the Greek and Hungarian Ministers presented their credentials and acclaimed King Faruk, who appeared on the balcony several times. The diplomats were introduced by Makram Ebeid Pasha, Acting Foreign Minister. As he left, the crowd broke the windows of his car. [Photo.: Keystone.]

## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



MAKING A FLIGHT TO NEW ZEALAND AND BACK: THE IMPERIAL AIRWAYS EMPIRE FLYING-BOAT "CENTAURUS," WHICH REACHED AUCKLAND ON DECEMBER 27.

On December 3 the Imperial Airways flying-boat "Centaurus" set out on a survey test flight to New Zealand and back. When completed, the flight will be the longest ever undertaken by a commercial aircraft. On December 27 she alighted at Auckland and her crew were welcomed by Mr. Savage, the Prime Minister, and the Mayor of Auckland. Besides her crew of six, the "Centaurus" carried six passengers as far as Karachi.—[Photo.: Sport and General.]



THE FUNERAL PROCESSION, WHICH WAS HEADED BY HERR HITLER: THE GUN-CARRIAGE BEARING GENERAL LUDENDORFF'S COFFIN, DRAPED IN THE REICHSWEHR FLAG.

The funeral of General Ludendorff took place in Munich on December 22. Herr Hitler headed the procession and placed the first wreath before the coffin when it was removed from the gun-carriage and set on a sarcophagus at the Feldherrnhalle, for a short service. Among the wreaths was one from the British Army. Field-Marshal von Mackensen represented the ex-Kaiser, and Field-Marshal von Blomberg delivered an address. The interment was in the Roman Catholic cemetery at Tutzing, near the late General's home.—[Photo.: Keystone.]



THE FIVE R.A.F. FLYING-BOATS WHICH ARE MAKING A FORMATION FLIGHT TO AUSTRALIA: THE AIRCRAFT MOORED IN THE RIVER HOOGLY AT ISHAPORE, NEAR CALCUTTA.

Five London flying-boats of No. 204 Squadron, R.A.F., left Mount Batten on December 2 on a formation flight to Australia of some 30,000 miles. Between Calcutta and Rangoon one of the machines was forced down with engine trouble in the Bay of Bengal and had to be towed into Akyab by a steamer. It was arranged for a relief flying-boat to be sent from Calshot on December 26 so that it should reach Akyab in time for the squadron to leave for Australia on January 9.—[Photo.: Keystone.]



SOUVENIRS OF AN EVENT EAGERLY AWAITED BY THE PEOPLE OF HOLLAND: "ROYAL STORKS" RECEIVING FINISHING TOUCHES IN AN AMSTERDAM FACTORY.

It is expected that Princess Juliana's baby will be born early in January and the country is preparing to celebrate the event. Our photograph shows one form of "souvenir" being prepared for the occasion. The Queen and Princess Juliana spent Christmas at the nursing home in which Prince Bernhard is recuperating from the injuries he received in a car accident. If the Prince is unable to be moved, Princess Juliana intends to stay with him.—[Photo.: Wide World.]



THE WHITE HOUSE  
WASHINGTON

Memorandum handed to the Secretary of State at 12:50 P. M., December 13, 1937.

Please tell the Japanese Ambassador when you see him at one o'clock:

1. That the President is deeply shocked and concerned by the news of indiscriminate bombing of American and other non-Chinese vessels on the Yangtze, and that he requests that the Emperor be so advised.
2. That all the facts are being assembled and will shortly be presented to the Japanese Government.
3. That in the meantime it is hoped the Japanese Government will be considering definitely for presentation to this Government:
  - a. Full expressions of regret and proffer of full compensation;
  - b. Methods guaranteeing against a repetition of any similar attack in the future.

*HRP*

THE PRESIDENT "REQUESTS" THAT THE JAPANESE EMPEROR BE INFORMED OF HIS CONCERN AT THE "PANAY" INCIDENT: THE ALTERED PRESIDENTIAL MEMORANDUM.

Following the "Panay" affair interest was centred on the possibility of Washington's demanding some form of apology from the Emperor of Japan himself. The change from "the President... suggests that the Emperor be advised" to "requests" in the above memorandum to the Japanese Ambassador was considered significant.—[Associated Press.]



THE END OF THE OLD PANTHEON IN OXFORD STREET: THE DEMOLITIONS IN PROGRESS.

The old Pantheon, for long a landmark in Oxford Street, is now in process of being pulled down. It was hoped that the eighteenth-century facade and portico would be preserved. The Pantheon was built by Wyatt, in 1770, as a place of nocturnal amusement. Later, it became an opera house; and then a wine and spirit store. —Associated Press.



THE KING'S CHRISTMAS-TREE IN WESTMINSTER ABBEY: A CORONATION-YEAR GIFT.

A Christmas-tree was presented to Westminster Abbey by H.M. the King to mark the Coronation Year. It was placed at the West End of the Abbey, near the Tomb of the Unknown Warrior, and lit by candles. This was the first time that a Christmas-tree has been placed in the Abbey. A collecting-box near the tree was for contributions to the Infants' Department of Westminster Hospital.

A WINDOW ON THE WORLD:  
TOPICAL NEWS IN PICTURES.



AN OWL CAPTURED ON A LINER IN THE ATLANTIC A THOUSAND MILES FROM LAND.

This owl was encountered by the liner "Duchess of Richmond" when she was 1000 miles out from Belle Isle. It circled round the ship for three days, and, finally, was captured by the bo'sun, who shone a torch at it, when it alighted on the deck at night. It was described as a "Labrador Owl," but, judging from the photograph, would appear to be a Snowy Owl.—[Photo: Planet.]



THE FATAL CHRISTMAS FIRE IN OXFORD STREET: THE BURNT-OUT PREMISES OF "HIS MASTER'S VOICE."

Boxing Day crowds in Oxford Street watched 250 firemen fight a big blaze which destroyed the premises of the Gramophone Company, Ltd. ("His Master's Voice"). The fire was one of the most spectacular seen in Central London. Traffic down Oxford Street was



THE QUEEN TAKES PRINCESS ELIZABETH TO A CHRISTMAS PLAY—"WHERE THE RAINBOW ENDS."

On the eve of the Royal family's departure for Sandringham, the Queen and Princess Elizabeth attended a performance of the patriotic Christmas play, "Where the Rainbow Ends," at the Holborn Empire. Princess Margaret, who was to have accompanied her sister, had a slight cold. Princess Elizabeth watched the play with great interest, and frequently led the applause.



A PRIZE-WINNING WOOD-CARVING AT THE FIFTH ANNUAL ART EXHIBITION AT CALCUTTA: "MILON" ("FINAL SURRENDER"), BY MR. S. MAHAPATRA.

For the benefit of those of our readers who are interested in the development of modern art in the Orient we reproduce here the wood-carving which was selected as the best work of the Fifth Annual Exhibition of the Academy of Fine Arts at the Indian Museum, Calcutta.



A RAPID WATER-SUPPLY FOR FIGHTING THE OXFORD STREET FIRE: THE "FRAMELESS DAM" EMPLOYED.

diverted for four hours. A watchman was burned to death. One of our illustrations shows the big canvas tank (known technically as a "frameless dam") which is used by the brigade when it is desired to get large quantities of water close up to the fire.



AN OFFICIAL OCCASION IN ADDIS ABABA: MARSHAL GRAZIANI FOUNDING A NEW PLAYHOUSE.

A correspondent describes the ceremony at which Marshal Graziani, until recently the Italian Viceroy of Abyssinia, laid the foundation stone of one of the newly erected buildings at Addis Ababa. According to our correspondent, this was a playhouse; and grain was embodied in the foundation stone. It will be observed that the ecclesiastical authorities were also represented on the occasion.





**VIOLET DUCHESS OF RUTLAND.**  
Distinguished for her artistic attainments. Died on December 27. Our photograph is a typical portrait of the Duchess, who exhibited at the Royal Academy, at Manchester, and in Paris, and whose pencil portraits are represented in the English section of the Louvre.—[Photo: F. A. Savaine.]



**SIR EVAN SPICER.**  
Was one of the last surviving members of the first London County Council, and a former Chairman. Died December 22; aged eighty-eight. Served as chairman of the Finance Committee from 1892 until 1895, and was a Governor of Dulwich College.—[Photo: Elliott and Fry.]



**M. MAURICE RAVEL.**  
Distinguished French composer. Died December 28; aged sixty-two. Composed "L'Heure Espagnole"; several orchestral works; ballets, notably "Daphnis and Chloë" and "Boléro," and a large number of pianoforte pieces and songs.  
Photo: Elliott and Fry.



**M. KARAKHAN.**  
Executed without receiving a trial after being sentenced to death by the Soviet Military Collegium on December 16. Accused of selling State secrets of exceptional importance to Fascist intelligence services. Was formerly the Soviet Ambassador to Turkey.—[Photo: Planet News.]



**M. YENUKIDZE.**  
Sentenced to death by the Soviet Military Collegium without a trial and executed. Accused of being an active member of the "Trotskyist-Bukharinite spy organisation" and of preparing terrorist acts. Was a former "Speaker" of the Soviet Parliament.—[Photo: Planet News.]



**MR. N. D. BAKER.**  
Secretary for War during President Wilson's Administration. Died on December 25; aged sixty-six. An ardent supporter of the League of Nations. Awarded medal by the National Institute of Social Services in 1933 "for services to humanity."  
Photo: Wide World.

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



ON THEIR WAY TO JOIN THE KING AND QUEEN AND OTHER MEMBERS OF THE ROYAL FAMILY FOR CHRISTMAS AT SANDRINGHAM: THE DUKE AND DUCHESS OF KENT.—[Photo: Central Press.]



"AT HOME AMONG YOUR FAMILIES, AS WE ARE": THE KING AND QUEEN WITH THEIR DAUGHTERS, PRINCESS ELIZABETH AND PRINCESS MARGARET, LEAVING FOR SANDRINGHAM. T.M. the King and Queen, with Princess Elizabeth and Princess Margaret, left London for Sandringham on December 22. There they were joined by Queen Mary. Continuing the custom of speaking to his peoples on Christmas Day, initiated by King George V., the King broadcast a message to the Empire. In this he said: "And so to all of you, whether at home among your families, as we are . . . we send our Christmas greetings."  
Photo: Topical.



LEAVING LIVERPOOL STREET STATION FOR SANDRINGHAM, WHERE THEY STAYED AT CHRISTMAS: PRINCE EDWARD AND PRINCESS ALEXANDRA, NOW ONE YEAR OLD. T.R.H. the Duke and Duchess of Kent travelled to Sandringham on December 24 to join the King and Queen and other members of the Royal family for Christmas. Their children, Prince Edward and Princess Alexandra, preceded them the day before. On Christmas Day Princess Alexandra celebrated her first birthday, and it was also the occasion of the Duchess of Gloucester's birthday. The Duke and Duchess of Gloucester arrived at Sandringham on December 25 and, with the other members of the party, listened to the King's speech in another part of the house.—[Photo: Keystone.]



**THE FRENCH FOREIGN MINISTER IN PRAGUE: M. DELBOS DISCUSSING AFFAIRS WITH DR. EDVARD BENES, PRESIDENT OF CZECHOSLOVAKIA.** M. Delbos left Paris on December 2 to visit the capitals of Poland, Rumania, Yugoslavia, and Czechoslovakia. He arrived in Prague on December 15 and received an enthusiastic reception. On December 18 he was received by Dr. Edvard Benes, President of Czechoslovakia, and it is thought that one of the matters discussed was the minority question. M. Delbos returned to Paris on December 19 and reported to M. Chautemps, the Prime Minister.



**MR. F. B. KELLOGG.**  
Former American Ambassador to London, and U.S. Secretary of State. Died December 21; aged eighty. Was Ambassador from 1923 until 1925. His name is associated with the Pact which fifty-six nations signed in 1928, renouncing war as an instrument of international policy.  
Photo: Henri Manuel.



**SIR A. J. K. CLARK KERR.**  
Appointed to succeed Sir Hughe Knatchbull-Hugessen as Ambassador in China. Acted as Counsellor at Cairo from 1923 until 1925, and was Envoy Extraordinary and Minister Plenipotentiary to Central American Republics from 1925 to 1928. In this capacity, he went to Chile in 1928, and, in 1931, to Sweden.  
Photo: Keystone.



**MISS E. S. HALDANE, C.H.**  
The first woman in Scotland to be made a Justice of the Peace. Died December 24; aged seventy-five. Was created a Companion of Honour in 1918. Formerly a Governor of the London School of Economics and a Governor of Birkbeck College. Was interested in nursing and was a member of several committees.  
Photo: Elliott and Fry.





IT seems likely that the growth of enthusiasm for music in this country may be accounted

by future historians one of the more remarkable social phenomena of the post-war period. That is, if they mention it at all. In the past, our standard Whig historians have been curiously reticent about music; you may read Macaulay, Green, and the rest, and be scarcely, if at all, aware of its existence. Partly, perhaps, this accounts for the reputation of England on the Continent as "the land without music," for foreigners really cannot be blamed for postulating musical indifference in a nation whose leading historians so contemptuously ignore music. Nevertheless, they would be wrong. England has never been fundamentally unmusical; it has had one extraneous musical culture after another imposed upon it, and its musical education (as distinct from its natural musical sensibility) has too often been lamentable. But the music has always been there, as the quantity and quality of our folk-music alone sufficiently attests; not to mention the highly individual excellence of church music as written for and performed in our cathedrals, a branch of the art almost unknown to foreign observers.

Then there are the choral societies and the brass bands. A recent computation put the latter at 6000 at least, consisting of some 150,000 bandsmen, while the choral singers were reckoned at about 200,000 attending the weekly practices of some 2000 choral societies. The computation is recent, but the facts are of comparatively long-standing, dating



MUSIC IN THE SEVENTEENTH-CENTURY ART EXHIBITION: "FRANÇOIS LANGLOIS (CALLED CIATRES)"; BY VAN DYCK.  
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back to the late middle of the nineteenth century at any rate. As a matter of fact, the question has been rather of a possible decrease, not an increase, in these activities lately, owing to the influence of broadcasting and, perhaps, the gramophone. No evidence of any material change was, however, forthcoming.

It would be a mistake, then, to think of music as a novelty in England. Music there has always been, but of a rather special kind. For instance, we led, and still lead, the world in massive choral singing, but that was not the kind of musical activity to which the world paid much attention, so the undoubted fact passed comparatively unnoticed. What has happened in recent years is that Great Britain, without, be it remembered, losing any of its special musical attributes, has begun to take an equal interest in the musical attributes that command universal allegiance.

Thus we have now two orchestras of the first class, worthy to hold their own with any of the best European orchestras, as well as a school of composers who command world-wide respect; possibly, in one or two instances, admiration. These things have made a

## THE CHARM OF MUSIC. MUSIC IN ENGLAND—A NEW ENTHUSIASM.

By FRANCIS TOYE.

noticeable difference to our reputation abroad, but they are not wholly germane to the main point, which is the growth of musical enthusiasm in England itself.

Before discussing what is beyond question the primary reason for this growth, one factor, subsidiary but spectacular, must be mentioned: music has become fashionable. Cambridge men may remember the old dictum of the don from (I think) King's, to the effect that music was a commendable occupation for a young man who could not afford to hunt. We have changed all that. Many of our fox-hunters are keen music-lovers, with, I have observed, an especial bias towards Wagner, whose works are, most conveniently, given their main prominence during the close season.



MUSIC IN THE SEVENTEENTH-CENTURY ART EXHIBITION AT THE ROYAL ACADEMY: A FLAGEOLET PLAYER AND STILL LIFE; BY FINSONIUS.  
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Many of our young fashionables do not even bother about the fox, but concentrate on music altogether. Music is become one of the staple subjects of discussion at luncheon, dinner, and even cocktail-parties. A significant event occurred a while before these lines were written: her Majesty the Queen attended two musical functions on two consecutive evenings, an unthinkable proceeding thirty, twenty, or even ten years ago, when the contact of royalty with the serious musical world was practically non-existent.

Now, the importance of high patronage and fashion need not be exaggerated. Fashion, in particular, often breeds a regrettable snobbery in musical matters, and, as a class, our musical patronesses in society probably talk more nonsense about music than any other. But all these things have combined to bring music into the news, to focus public attention upon its claims and possibilities. They have given a much-needed and desirable fillip to the art as a whole, and raised its prestige among hitherto scoffers. Music, once the Cinderella, is now something very like the Prince Charming of the arts.

Nevertheless, what has unquestionably most affected the national outlook towards the art is the advent of mechanical music. I use this term advisedly. Most people say "broadcasting," but that is not strictly accurate. Mention, at any rate, must be made of the gramophone, which has played a by no means negligible and possibly a more beneficent part. Nobody can pretend to fix the precise spheres of influence of the radio and the gramophone; they overlap and merge one into the other. My own experience teaches me, however, that on the whole—only on the whole—the more keen and instructed the music-lover, the more inclined is he to favour the gramophone.

It is not surprising. As regards fidelity of tonal reproduction there is little to choose nowadays, but with the gramophone he can concentrate on the music or the artists he prefers, and, by constant repetition of chosen records, become entirely familiar with them. Properly used—that is to say, as a supplementary factor—the gramophone is, perhaps, the most valuable educational influence in music. The part it has played in raising the standard of knowledge and appreciation can scarcely be overstressed.

"Properly used." This is a limitation which must never be forgotten where mechanical music is concerned. The gramophone, like the radio, can be misused, can become a mere vehicle for laziness. Still, despite the latest devices, it is not quite so easily or so frequently misused as the radio. I do know one lady whose habit it is to place half-a-dozen records on her instrument and let them play themselves over and over again while she attends to her household chores. But for that one sinner there must be a dozen who turn on the radio at ten in the morning and leave it on all day and most of the night. These fiends have no friends except themselves. It were a waste of ink to pillory them once more. Even, however, if we pass them by as objects too horrible for consideration, I do not think the average user of the radio is so eclectic as the average user of the gramophone. And in eclecticism, in that it implies care and enthusiasm, lies æsthetic salvation.

It is no part of my purpose to discuss here to what extent broadcasting has had a beneficent or a maleficent influence on music. That is a vast and complicated subject on which it is probably impossible to pass any kind of valid or even definite judgment. Most people are agreed that it has tended to discourage private music-making, especially singing, in the home; for which some are sorry, some glad. One thing, however, remains beyond dispute: it has increased, enormously increased, the familiarity with music among whole sections of the community to whom previously music was a closed book, if not an object of suspicion. The familiarity may be superficial: I think it usually is. But it exists, and that is the point of importance. People may have the vaguest idea of what Handel, Bach, Mozart, Beethoven, Wagner, and Verdi really stand for, but they know of their existence, and at one time or another they have heard music by them which either did or did not appeal to them.

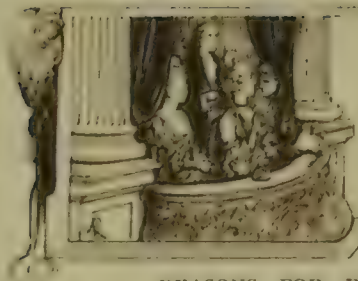


A MUSIC-PARTY IN THE SEVENTEENTH-CENTURY ART EXHIBITION: "THE MARRIAGE OF THE ARTIST"; BY TENIERS.  
(Lent by Lionel de Rothschild, Esq. Copyright reserved.)

They have ceased to be mere names (if that) and have become voices.

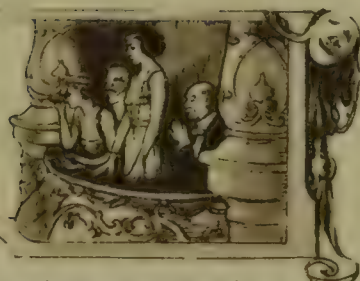
Inevitably this has led to a measure of curiosity that in the past simply did not exist, because no man can be curious about something or somebody he has never heard of. For this reason we who write about music have now an unrivalled opportunity, if we can only seize it. The public may not attach more value than previously to our opinions, but it is prepared to be interested, as never before, in anything we can say that will help to increase its own enjoyment. A new and distressingly complex responsibility has come to rest on musical criticism, a subject which may usefully be dealt with in a subsequent article.





# The World of the Theatre.

By IVOR BROWN.



## REASONS FOR RHYME.

WHILE the Greeks and Romans, who gave us so many of our forms of art and entertainment and even bestowed on us the title which we still use for our Christmas Pantomimes, found rhythm sufficient without rhyme, we ourselves have shown a taste for rhyme throughout the centuries and the taste is as strong as ever. It is agreed that the words of a song must rhyme: hence the coon has been baying the moon and love has vowed by stars above without cease and both are likely to go on doing so as long as popular ballads retain their popularity. So, too, the rose for ever blows, the heart must part, and lovers remember in December.

That the trick and the click of rhyme have a deep popular appeal is shown by the Cockney's pleasure in "rhyming slang." To call a wife "trouble and strife" or an eye a "mince-pie," is not brilliantly amusing: indeed, "rhyming slang" has always seemed to me rather tedious and silly. But this business of discovering an alternative word which rhymes with the original and also has some vaguely descriptive relevance seems to delight the multitude. This same multitude, which is now flocking into the pantomimes, will have the major part of its entertainment rhymed. The comedians may "gag" in prose. But the songs will have rhyming lyrics and the plot, or what there is of it, will be expounded in rhymed couplets, our proletarian descendants of the old "heroic" strain.

Pantomime rhyming takes abundant liberties. Alice will be set against palace or dallies or valleys.

"The fellow's gone! A curse on him. Now what d'yer suppose has happened to our blinking lodger?"

is the kind of couplet which is ringing out twice daily from the lips of the ferocious Dame. What fun it must be to write pantomime librettos! If the rhymers draw a royalty, instead of being paid a fee, they ought to do well, for pantomime "houses" are prodigious until the holidays are over, and it cannot be a vast labour to find the rhymes for a pantomime "book."

As you from crimes would pardon'd be,  
Let your indulgence set me free.

It is not a great couplet. But I like to think of Shakespeare ending his career as a writer with the word "free." The weakness of the unrhymed iambic line, which the

This may delight the reader of a book, but in a theatre it is fatal because the ear is distracted by the deft music of the rhymester and waits attentively for his next burst of virtuosity instead of heeding his theme, the content of the lines, and the implications of the acting.

What is neat and acceptable in a revue's lyrics may be all wrong in the text of a love-story or a fairy-tale.

Not long ago Mr. Gilbert Miller offered to the public, at the St. James's Theatre, a mediæval romance translated from the Hungarian by Mr. Humbert Wolfe into English rhymed verse. Mr. Wolfe has a great command of language and facility in rhyme. But I don't think he realised that the ingenuity of his rhyming might act as briars trailing across the path of a walker and trip the following mind. I have not the text of that play, "The Silent Knight," beside me at the moment, but in his previous verse-play, "Reverie of Policeman" he gave us such pairs of lines as

Concerned with mid-Victorian clichés  
About the Origin of Species,  
and

The back-door,  
Not the front, is labelled  
"Actor."

That is the kind of thing which it is amusing and tempting to write but risky to include where there are serious romantic values. The sardonic poet-dramatists of our time, like Messrs. Auden and Isherwood, can add sting to their sarcasm with a rhyme. But those who would rhyme romantically should make Gilbert Murray their model: for he has kept the rhyme under restraint and is never to be found too cunningly pursuing an effect. For unquenchable rhymers Pantomime is the obvious outlet. Mr. Wolfe will not, I hope, think it derogatory if I suggest that he apply his ingenious craft to "Cinderella" and take a text to the Lyceum, remembering, of course, that the pantomime public knows nothing of clichés and much of kippers.



"ROOM SERVICE," AT THE STRAND THEATRE: A ROOM IN THE WHITE WAY HOTEL; SHOWING (FROM L. TO R.) GORDON MILLER (HARTLEY POWER); LEO DAVIS (JAMES W. CORNER) LYING ON THE BED COVERED WITH A SHEET; HARRY BINION (WILLIAM SWETLAND); AND FAKER ENGLUND (HAROLD WALDRIGE).

"Room Service" is an amusing American comedy dealing with a theatrical company who cannot find a backer and are in danger of being thrown out of their hotel. They employ various subterfuges and ruses to avoid eviction and, when a backer is found at last, all ends well.

Elizabethans established as the abiding currency of English verse-drama, is that it is too easy. On these terms almost all prose is scannable as verse. Look there, I've done it—made a blank-verse line unwittingly:

you simply  
can't avoid  
blank verse  
completely  
when you  
start to write.  
(From "almost" to  
"verse"  
makes three  
iambic lines.)  
Once you get  
away from  
the end-  
stopped line,  
let sentences  
run over,  
and the ten-  
syllabled line  
proceed to its

hang-over, the eleventh syllable, there is no discipline left. An emotional writer, like Charles Dickens in his sentimental passages, continually writes prose which scans.

That is why Professor Gilbert Murray, when he translated Greek poetic drama into English, elected for the rhymed couplet. He felt that the control and discipline of the Greek iambic line were much tighter than anything we know in English blank verse and that the best parallel was to be found by using a rhyme. But he keeps his rhymes unemphatic, his lines fluid, and his usage has none of the mechanical beat of the eighteenth-century heroic couplets. There is a vast difference between Murray's measure, where the sentence often runs past the line-end, and the obvious beat of the heroic as Pope employed that metre, with the sentence culminating in the thump of the rhyme.

The great mistake is to play tricks with rhyme and show off one's ingenuity.



"YOU CAN'T TAKE IT WITH YOU," AT THE ST. JAMES'S THEATRE: GRANDPA, HAVING HELPED HIS LITTLE CIRCLE IN ALL THEIR DOMESTIC DIFFICULTIES, REUNITES THEM AT HIS CHRISTMAS BOARD.

"You Can't Take It With You" revolves round grandpa (A. P. Kaye), a benevolent old gentleman who is called upon to solve everyone's domestic difficulties, with such success that all ends happily round his Christmas board.

The serious English dramatists have always seen the danger latent in the use of rhyme. Its advantage is to be neat: it may trickily soothe the listener's sense. At the same time it may so attract him that he starts to listen for the rhyme instead of for the sense. That, I am sure, is why Shakespeare steadily diminished his reliance on rhyme. An early piece like "Love's Labour's Lost" is full of it. A late one like "The Tempest" or "The Winter's Tale" includes it chiefly for the songs or words of a masque. The habit of closing a scene or episode with a rhymed couplet did linger on and one can see why that occurred. In a curtainless theatre the click of the rhyme established the end of an incident. It was a hint to the audience to readjust themselves. When Hamlet cried—

The play's the thing,  
Wherein I'll catch the conscience of the king.

the spectators were told that a new resolve had been made, a new stratagem formed, and that they had come to a crucial moment in the play's development. So, also, a good epilogue has that terminating quality which rhyme supplies. If "The Tempest" be the last of Shakespeare then did he end his work as he began, in rhyme, asking, through Prospero, our charity:



"MACBETH," AT THE NEW THEATRE: LADY MACBETH (JUDITH ANDERSON) TO MACBETH (LAURENCE OLIVIER): "MY HANDS ARE OF YOUR COLOUR, BUT I SHAME TO WEAR A HEART SO WHITE."

It was arranged that "Macbeth," which ended a successful run at the Old recently, should be put on at the New Theatre on December 24, with Laurence Olivier and Judith Anderson as Macbeth and Lady Macbeth, as before.



# THE WAR IN SPAIN BLAZES UP AFRESH:

WITH THE GOVERNMENT ARMIES,  
WHICH SCORED A SUCCESS AT TERUEL.



THE SPANISH GOVERNMENT ARMY, WHICH HAS JUST SCORED A SUCCESS AT TERUEL: INFANTRY FIGHTING IN THE OPEN ON THE GUADALAJARA FRONT.



WINTER CAMPAIGNING DRESS ON THE ARAGON FRONT: SPANISH GOVERNMENT SOLDIERS IN TIN HATS AND WARM CIVILIAN CLOTHES.



IN MADRID: HUGE BOMB-CRATERS IN FRONT OF THE MINISTRY OF COMMERCE, WHICH APPEARS TO HAVE ESCAPED UNSCATHED.



ON THE BRUNETE FRONT, NEAR SARAGOSSA: POLITICAL DELEGATES PHOTOGRAPHED WHILE VISITING THE LINES.



THE "FLAG DAY," INEVITABLE CONCOMITANT OF ALL MODERN WARS: A GIRL COLLECTING IN A SHELL, AT VALENCIA.



THE WAR BROUGHT HOME TO BARCELONA: WRECKAGE AFTER A BOMBARDMENT; NOW A FAIRLY FREQUENT OCCURRENCE.



THE INTERNATIONAL BRIGADE, WHICH IS STILL FIGHTING WITH THE SPANISH GOVERNMENT: INFANTRY IN THE LINE ON THE GUADALAJARA FRONT.



YOUNG SOLDIERS IN THE REPUBLICAN "NEW ARMIES," RAISED AND TRAINED DURING THE WAR: A LORRY LOAD ON THE GUADALAJARA FRONT.

The Spanish Civil War has again come into the news with the Government attack on Teruel, which they are reported to have got "almost complete control of" as we go to press. It appears, however, that a considerable body of Nationalist troops are holding out in the upper part of the town. The town of Teruel forms the head of a Nationalist salient—or, rather, corridor—pointing down from the North towards Valencia and the Mediterranean, and has been a constant menace to the links between Valencia and Barcelona. It was confidently expected that this salient would provide the base for the expected Nationalist offensive, which the Government move appears

to have anticipated. An alternative might have been a Nationalist attack in the Madrid sector, which has now been quiet for many months. We give here some scenes in this sector, and others of types of men fighting with the Government. Another illustration shows war damage at Barcelona, which has recently been the target for Nationalist bombers on several occasions. One such raid took place on December 7. The attackers were 15 aeroplanes flying in three groups. Anti-aircraft fire broke up the formation, but some of the machines succeeded in getting over the city; but most of the bombs, it seems, were unloaded over the suburbs.





## THE WORLD OF SCIENCE.



### CHANGES OF RAIMENT, AND THEIR MEANING.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE advent of winter, so far as the British Isles are concerned, is marked by more than leafless trees and bare gardens. Our bird-life is materially changed, for our "summer visitors," the swifts, and the swallow tribe, the warblers, and the cuckoo have all gone. But their places are partly filled by some forty-six species, like the redwing and the fieldfare, for example, which come to us from more northern latitudes to escape still greater rigours of climate.

These changes in our bird population are not, when the facts come to be carefully examined, governed by their food supply so much as by their sensitiveness to cold. The thrush tribe well illustrates this point. For our song-thrushes leave us for more southern latitudes while their places are taken by others which have come to us from further north. Since these find a sufficiency of food throughout our winter—save in very severe, though short, spells of snow and ice—it cannot be that "winter is no place for thrushes to live in." Our thrushes return in the spring, when their more northern relatives leave us. We have, indeed, much evidence to show that these changes in our bird population are really due to necessary adjustments to climatic conditions. The fieldfare and the redwing have to return to their northern homes in the spring because they could not rear young in our climate. Similarly, our thrushes, having found a land of plenty in their

them to approach their quarry, where the whole landscape is snow-covered, unobserved. But the fox and the stoat hunt by scent, while the ptarmigan and grouse would be visible only when flying. Though here we may have a case of "the devil take the hindmost." Thus by "selection" it is the slowest bird which falls and the speediest which escapes. But this interpretation is, to say the least, unconvincing.

is proof against this scorching. The Polar bear, it is to be noted, is white the year round. And the inhibition of pigment formation here seems to have become advantageous, since it conceals the animal when watching at one of the breathing-holes in the ice made by the seals, which are seized the moment the head is fully out of the water.

But there are some animals living under Arctic conditions which do not turn white. Good examples are furnished by the musk-ox (Fig. 3) and the yak. The contention that Arctic conditions are not primarily the cause of whiteness, either in birds or mammals, seems to be supported by the case of the Rocky Mountain goat, which, in contrast with the musk-ox and the yak, wears a white coat the year round. The King- (Fig. 2) and Emperor- penguins, living under the most rigid Arctic conditions, are vividly coloured. Some animals, it seems clear, have become very sensitive to climatic conditions. And this is well seen in many butterflies which have spring and summer phases of coloration; and experiment both with birds and butterflies has shown that changes of coloration are intimately associated with temperature. The well-known American naturalist, Mr. Beebe, placed scarlet tanagers and bobolinks, in their breeding plumage, in a warm and dimly-lighted apartment. When the time for the moult into the winter dress arrived, no change took place. But in the following spring, when they were brought out into normal conditions, they moulted at once into the breeding dress; the "winter dress" was eliminated.

Birds seem particularly sensitive to climatic conditions. In a saturated atmosphere the plumage assumes much darker shades. The late Captain Boyd Alexander, to quote but one example, found that the African nightjars (*Caprimulgus claudi*) which he shot by Lake Albert, in an arid region of ironstone rocks, were conspicuously pallid, while those shot near the Gold Coast, where the rainfall is heavy, were all dark-coloured. These two types would commonly be cited as instances of "protective coloration" due to the action of natural selection; dark-coloured birds on the light-coloured, sandy area falling a ready prey to their enemies. And a similar fate would befall the pale-coloured birds seen against a dark background. But the interpretation that arid country inhibits the formation of pigment while a moisture-saturated atmosphere intensifies it, is much more probable.

Finally, we have a somewhat different and more elusive problem to deal with when we come to consider white-plumaged birds which have nothing whatever to do with climatic conditions, Arctic or otherwise, so far as we can see. Such, for example, as the swans, the egrets, and the South American forest-dwelling bell bird (*Chasmorhynchus*). The common gannet, as a nestling, is pure white. In its juvenile plumage—the first feather-plumage replacing the down—it is black, with white spots. By the time it is six years old it has become white again, and remains so for the rest of its life. These are surprising and mysterious changes. In considering the swan we must also take into



1. THE ARCTIC FOX: A SPECIES WHICH SHEDS ITS BLuish-BROWN SUMMER COAT WHEN IN THE FAR NORTH OF ITS RANGE AND ASSUMES A WHITE ONE; WHILE ONLY A FEW BECOME WHITE IN THE LESS RIGOROUS CLIMATE OF ICELAND.

Photographs by D. Seth-Smith.

Though this white coloration may, as I have said, confer a measure of protection against predatory animals, the inciting agency in producing it is of another kind—to wit, temperature; or, rather, perhaps, "atmospheric conditions." A low temperature in some species inhibits the formation of pigment. In Scotland the mountain hare (*Lepus timidus*) and the stoat turn white in winter. In Ireland and in the south of England, in the case of the stoat, this change is only



2. ANTARCTIC KING-PENGUINS; WEARING A CONSPICUOUSLY SMART LIVERY—A BEAUTIFUL BLUE-GRAY ON THE BACK AND A YOLK-YELLOW PATCH ON THE NECK; WHILE THE BREAST IS WHITE, WITH THE SHEEN OF SATIN—ALTHOUGH THE BIRDS LIVE IN A REGION OF PERPETUAL SNOW.

southern winter resorts, do not remain there to breed. They have, for this, to return to conditions of climate such as they themselves had been reared in. Their movements, in short, are governed by the thermometer rather than by their "tummies."

This sensitivity to temperature is shown by many species of butterflies and many species of birds and beasts in the reactions they present in changes of coloration. These seasonal changes, however, have been ascribed to various causes. As a consequence, a great deal of conflicting evidence will have to be sifted before the truth can be arrived at.

The "winter-whitening" which so many birds and beasts display is almost invariably set down to the action of "natural selection." The willow-grouse and the ptarmigan, the lemming and the Arctic hare in their "summer dress" would be rendered conspicuous to their enemies against a background of snow. Hence "natural selection" is the agency which has been invoked to bring about the evolution of a "mantle of invisibility" by conferring an increasing measure of safety on all those individuals of their particular species which "tended" to mask their visibility by developing patches of white; the incidence of the loss of life from the raid of snowy owls or Arctic foxes (Fig. 1) falling heaviest on those with the least white in their coloration till, at last, a wholly white mantle came into being, by the elimination of all members of the tribe which could not, or did not, change after this fashion.

Similarly, we are told that the snowy owl, the Greenland falcon, and the stoat in winter are white to enable

partial, or does not take place at all. And the like is true of the willow-grouse of Northern Europe, which undergoes only a partial whitening in the most southerly part of its range, though the wings remain white the year round throughout its range. The Hudson's Bay lemming turns white in winter, the Scandinavian lemming does not.

And now let us take the influence of heat on whitening. The young of the grey seal and the harp seal, before they are old enough to take to the water, are white, and they have to lay fully exposed to the sun's glare for many hours each day, and this sun-bath is entirely beneficial. But, I am told, if the adults, either from choice or necessity, lay with them thus exposed, the skin becomes "scorched" and peels off, showing that the white garment



3. TEMPERAMENTALLY UNAFFECTED BY COLD, WHICH, IN MANY BIRDS AND BEASTS, BEGETS A WHITE LIVERY: THE MUSK-OX OF GREENLAND, WHICH, THOUGH LIVING AMONG SNOW, WEARS A BLACK COAT.

account the black swan of Australia. At present we can no more explain the absence of pigmentation in the one than its intensity in the other. These, however, are outside the conditions which affect Arctic animals, whether birds or beasts.



# This England . . .



*Where Counties meet — Buckinghamshire.*

WHEN from a high-banked lane or woodland ride some lovely valley springs upon the view, we are taken in envy of the men who farm so grand a sweep, protected and watered by the shouldering hills. Yet is their life hard — from chill-fingered dawn to trudging eve, from dung-spreading to harvest-home — for Nature is not softly wooed in these damp northern lands. Down the ages man has reft her secrets from her, and amongst them a weapon against herself — against fatigue and ill and failing courage. They called it beer, and all men drank it for their good. One brew of that elixir we have still, one that was most favoured where Nature was most harsh; we call it Worthington.





## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

## THE ISLES OF THE BAHAMAS.

STRETCHED out between the northern coast of Cuba and the coast of Florida, the Isles of the Bahamas are blessed with an ideal climate for the winter—dry and



AT NASSAU, THE UP-TO-DATE WINTER RESORT IN THE WEST INDIES: THE OLD FORT FINCASTLE, WHICH STANDS ON A RIDGE OVERLOOKING THE TOWN AND IS APPROACHED BY A STAIRCASE CUT IN SOLID CORAL ROCK.

Photograph by Sands.

sunny, with a temperature averaging 70 deg., which is extremely pleasant for sea-bathing and life generally in the open air. There are twenty-nine inhabited islands in the group; and amongst them is Watling Island, or San Salvador, which was the first landfall made by Columbus

in the New World. Some of the islets were undoubtedly used as "hides" by the pirates who infested the Bahamas in the latter part of the seventeenth and the early part of the eighteenth century. This has given rise to the tales of buried treasure, and within recent years expeditions have been organised for the discovery of pirates' hoards.

The chief of the islands is New Providence, which is about 21 miles in length and 7 wide, mostly flat, but with several small ranges of low, rocky hills, and with a large lagoon in the centre of the island. The capital of New Providence, Nassau, is also the capital of the whole group of islands known as the Bahamas, and it is the chief port, and the port of call for liners from Europe and America. The first English settlers, from Bermuda, in the reign of Charles I., went to the very much larger island of Eleuthera, some fifty miles to the north, under the auspices of the Company of Eleutherian Adventurers, a London concern, and under Cromwell, in 1649, this Company obtained a grant of the islands. Charles II., however, revoked the grant, and gave the islands to six of the Lords Proprietors of Carolina, including the Duke of Albemarle, Lord Berkeley, and the Earl of Craven. The French and the Spaniards harassed the little settlement, pirates made it their lair, good government was impossible, and so, in 1717, the Proprietors handed over the islands to the Crown, and the first Royal Governor sent out, Captain Woodes Rogers, was the man who rescued Alexander Selkirk from Juan Fernandez, and he stamped out piracy by strong measures, which included the hanging of eight pirates on one day! Most notorious among the pirates was Edward Teach, known as "Blackbeard," killed eventually in a desperate encounter with the frigates "Lime" and "Pearl."

Forts were built to defend Nassau, though these failed to keep off the squadron of rebellious American colonists who captured New Providence in 1776, or the Spaniards, who took it in 1782. After many vicissitudes (including great prosperity during the American Civil War), recent years have seen it established in popular favour in the United States and Canada, and also in this country, as a very delightful winter resort, one which combines great climatic advantages and an easily accessible situation, luxurious,

up-to-date hotels and modern facilities for sport and amusement, with historic charm. Nassau, to-day, has splendid bathing beaches, of gently shelving coral, sand leading to safe and shallow waters, clear, warm, and invigorating. There is splendid yachting, under the auspices of the Royal Nassau Sailing Club, with international regattas; fishing—for kingfish, amberjack, grouper, and a host of other varieties; golf, on an eighteen-hole course by the sea, where there is usually a pleasant breeze; and tennis, on many well-kept courts.

Other attractions in Nassau are marine gardens, seen through glass-bottomed boats, revealing a wonderland of plants, corals, and fishes, of well-nigh incredible colouring and beauty; the sponge-fishing fleet and sponge market; the picturesque old forts; quaint scenes of negro life; and avenues lined with graceful royal palms leading to charming homes, set in the midst of lovely gardens. You can reach this fascinating winter holiday centre from Liverpool direct by sea, or by Transatlantic liner, transshipping at New York into a vessel which arrives at Nassau in two and a half days therefrom, or proceeding by rail from New York to Miami, in Florida, whence there is a daily air service to Nassau which takes two hours; while the sea journey from Miami is under fifteen hours.



THE POPULARITY OF NASSAU, CAPITAL OF THE BAHAMAS, AS A WINTER RESORT: TENNIS IN PROGRESS ON EXCELLENT COURTS SCREENED BY PALMS; WITH VISITING LINERS ANCHORED IN THE DISTANCE.—[Photograph by Sands.]

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## MONTE CARLO CALENDAR

### WINTER SEASON 1937-38

**SOCIAL EVENTS:** INTERNATIONAL SPORTING CLUB—Christmas Gala, December 24; New Year's Gala, December 31; International Bridge Tournament, January 17-30. Monaco National Fête, January 17.

**SPORT:** Monte Carlo Country Club (Tennis)—Club Championships, January 24-30; INTERNATIONAL TOURNAMENT (Butler Trophy and Beaumont Cup), February 28—March 6; Easter Tournament, April 18-24. Monte Carlo Golf Club—Windsor Challenge Cup, February 12; Sporting Club Cup, February 19; Bystander Mixed Foursomes, March 17. **MONTE CARLO MOTOR RALLY,** January 29. Sailing Regattas, March 31—April 3. Outboard Meeting, April 21-24.

**MUSIC:** Concerts—SCHNABEL, December 24; Erich Kleiber (conductor), December 29; CORTOT (classical), January 5; CORTOT

(Chopin), January 7; Gala with SERGE LIFAR, January 14. Opera—Season opens with WAGNER'S "RING," in German, by Bayreuth Opera Company, under Franz von Hoesslin, January 22; "Tristan and Isolde," January 29; Creation "Andersen's Tales," (Grieg Music) February 27.

**THEATRE:** Comedy and Operetta Season, December 18—January 24; (Beaux-Arts) Comédie Française—official performances during February; Ballet Season, April 2-28 (with two entirely new Massine Ballets).

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## THE PLAYHOUSES.

"YOU CAN'T TAKE IT WITH YOU,"  
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MR. GEORGE S. KAUFMAN'S New York success has the disadvantage, in London, of being somewhat late in the field. "Yes and No," "George and Margaret," and "French Without Tears" already deal, very brilliantly, with distinctly eccentric English families. It is also somewhat handicapped, I think, by being played by English actors. The atmosphere is definitely American, even to having coloured "helps," and should, therefore, not have been played as if its venue were Hampstead. The father of the family was obviously intended to have been a carpet-slipped eccentric, making as he does fireworks in the cellar. Mr. Tristan Rawson played him as if he were a retired "stage" colonel, with a bamboo pole for a backbone. Nor did Miss Daphne Raglan seem at home in the part of the daughter, whose hand is sought in marriage by the son of a Wall Street magnate. She has charm and looks, but appears to lack experience. Fortunately, this last can be acquired. Despite its handicap, this farcical comedy is amusing. Mr. A. P. Kaye (whose name is unfamiliar) made a great hit as the grandfather who refused to pay income-tax because he "didn't believe in it." His nonchalant manner when confronted by irate tax-collectors must have been the envy of all the male members of the audience. When not evading his duties as a citizen, he caught flies and fed them to a pair of snakes he kept in a glass tank on the sideboard. Mrs. Sycamore (Miss Hilda Trevelyan) wrote plays, sometimes two at a time, her only justification being that years before someone had left a typewriter at her house, and she did not know what else to do with it. A granddaughter spent most of her time practising toe-dancing, while her husband printed revolutionary handbills; for no political motive: it was merely that he had a printing press and hated having it lying around doing nothing. The play is excellent entertainment, but a little more raciness and atmosphere in production would have made it doubly enjoyable.

## "CHOOSE YOUR TIME," AT THE PICCADILLY.

Mr. Firth Shephard has struck upon a very novel idea. At any time between 8.30 and 9.30 one may drop into this hitherto unlucky, but decidedly comfortable, theatre, without missing anything save the particular turns that have gone before. After that, one is given what would normally be a three-act play, in one scene of ninety minutes without an interval. Unfortunately, the play, "Talk of the Devil," which concerns itself with a group of people who are either engaged, married, or divorced from each other's partners, is not particularly amusing. Only a brilliant cast, headed by Miss Yvonne Arnaud, Mr. Naunton Wayne, and Mr. Evelyn Roberts, save it from being dull. The first hour of the entertainment is admirable, however. A bright orchestra opens. Then a news-reel. Mr. Nelson Keys follows. Next there is a Donald Duck film. Then, at 9.10, Miss Florence Desmond at her very best.

Among the important reference books published recently is the 1938 edition of "The Royal Blue Book, Court and Parliamentary Guide." As is well known, this work, which has been issued for over one hundred years, gives the names, addresses, and telephone numbers of the occupiers of the better-class private houses in the western districts of London. The area covered may roughly be taken as that bounded by Hampstead on the North; the Chelsea reaches of the Thames on the South; Bloomsbury on the East, and West Kensington on the West. The book contains a classified Trades section and a full Parliamentary Directory. Much useful information is also given with regard to the Royal Households, the Government Offices, and the principal Clubs; while a list of Golf Clubs within reach of London, with the name of the Secretary, the nearest railway station, telephone number, fees, etc., and a Theatre Supplement containing seating plans, are other popular features. A most excellent Street Plan on a scale of 4 inches to the mile is included. It can be obtained from Messrs. Kelly's Directories, Ltd., 186, Strand, W.C.2 (price, 7s. 6d.).

## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THERE is a large advance in the British motor export trade, as Messrs. Rootes, Ltd., of Devonshire House, world exporters of Humber, Hillman, Talbot, Commer, and Karrier motor-vehicles, state that the orders received by them during the three months August, September, and October equal 54.9 per cent. of the total exports they dealt with last export season, ending July 31, for the twelve months. Hillman "Minx" orders were up by 53.5 per cent.; Humber orders from Australia were three times greater than for the corresponding "first quarter" period of the previous year; while the Hillman "Minx" 10 h.p., already a "best-seller" in that country, were up by 75.8 per cent. Mr. R. C. Rootes is now in the Argentine, where in 1931 he established for the firm the only British motor manufacturer's organisation of their own at Buenos Aires. Business there has doubled during the past year, and so has the Commer business in India. No doubt his presence there will help to further increase British trade, as his great flair for knowing what is wanted commercially in that area will see that nothing but round pegs are sent to fill round holes in trade opportunities.

Talbot "Ten" sports tourers are favourite police cars, due to their rapid acceleration and sturdy construction. A repeat order for this car has been received from the Chief Constable of the Warwickshire County Constabulary, and another of these cars has also been supplied to the City of Rochester Police. My note in this column of the growing favour of the all-weather open and closed type of coachwork is exemplified by the purchase recently of Hillman 10-h.p. "Minx" foursome drop-head coupés by Lord Herbert Scott, the Earl Cairns, Lady Millicent Kennedy, Captain G. A. Champion de Crespigny, Lady Clive, and the Rt. Hon. Sir Mark L. Romer. So it is not only the police who want open-air motoring. Also I am glad to state that Messrs. Humber, Ltd., announce that an electrically-operated drop-glass division will henceforth be included as standard equipment without extra charge on the Humber pullman sedan de ville.



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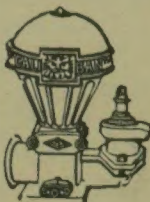
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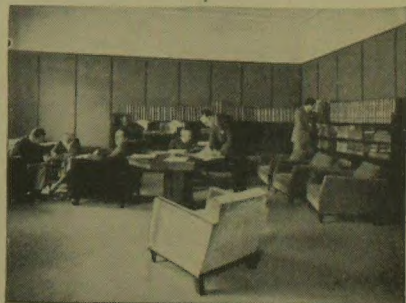
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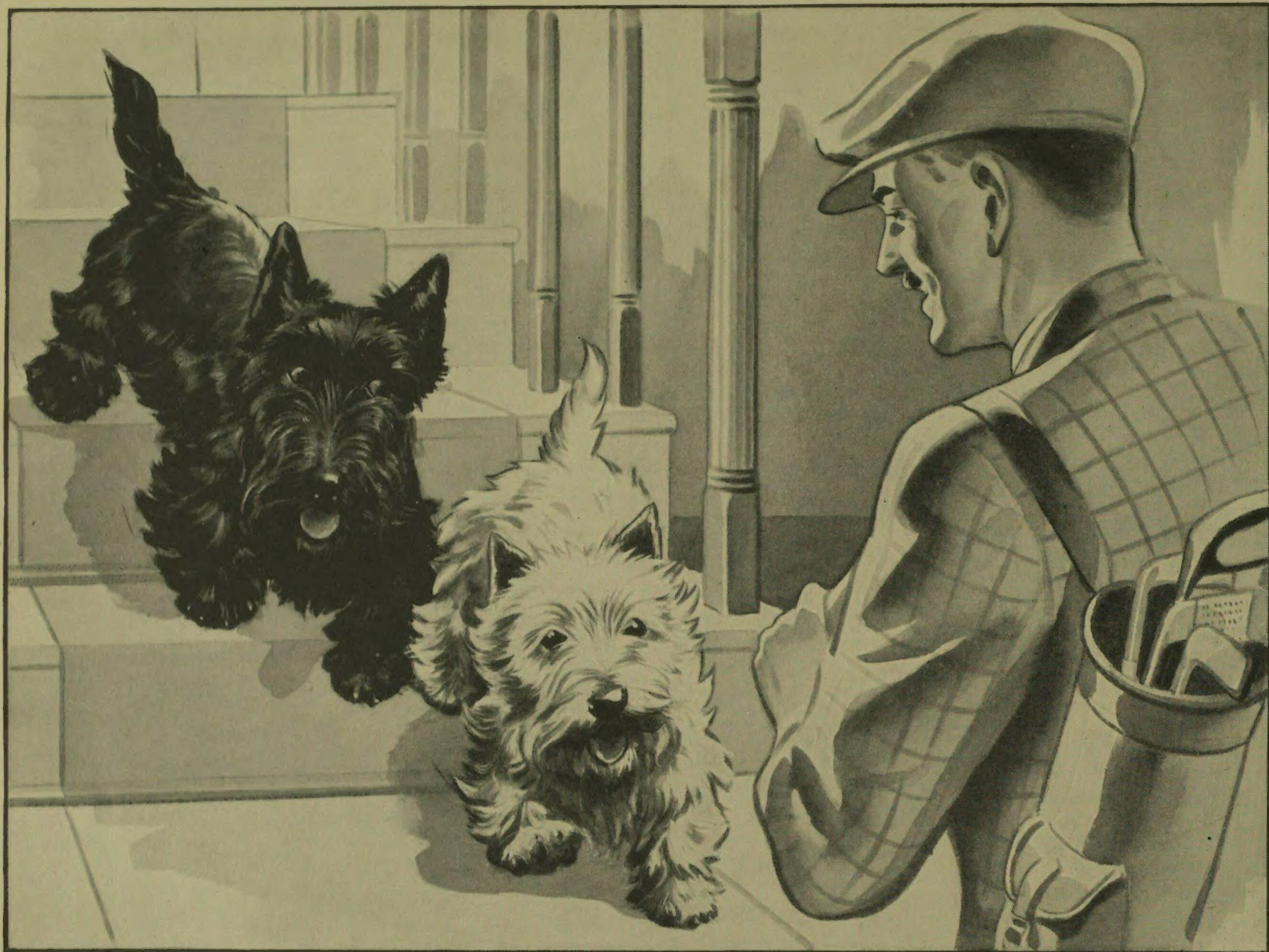
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